# MAXIMUMROCKNROLL

MAY 1989 $2.00 NUMBER 72

with
7 SECONDS
JINGO DE LUNCH
& TECHNOLOGY

# NAKED RAYGUN

*THE ART OF THROB THROB.*

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

# SOME WAYS YOU CAN ADD TO MRR

**MRR is looking for some really good interviews to publish, especially those concerning veteran bands that have a history to tell and have experiences and outlooks developed. If you have an interest in doing interviews and have some thought-provoking and challenging questions to ask of bands, then go ahead and do it. Send in the results along with a photo, lyrics, logo of the band, and we'll get it in. Too many interviewers are afraid to ask the questions that need asking, letting bands get away with hypocritical or deceptive positions. Let's see some intensity! We would also like to develop a good contingent of people worldwide who want to submit interviews on a somewhat ongoing basis.**

We'd also like to see interviews with individuals, be they band members or be they active in some other area of the scene--artistically, poltically, or in publishing/promoting/writing/etc.

We would like to present an ongoing catalog of bands in each issue of MRR. It shouldn't be too hard for a band to put together a little package that includes 1 photo, 1 paragraph of biographical info, 1 paragraph on ideals, and info on tapes/records available., and send it in to MRR. Go for it!

Everyone who is airing a radio show that's covering the punk/garage underground should get a small piece together about your show and station. We will be running an ongoing series on such shows, running them in a 2 1/2" x 10" format. So send in some written info (typed if possible) as well as some graphics to accompany it (can be flyers on the show or collages you make up, or station logo, etc).

We will be constantly looking for items and stories to include in the MRR News section. If you see some small blurb in a mag or paper that you think will be of interest because it's either informative or too insane to be believed, send it in. And, we are looking for on-the-spot reporters who can send in interestingly written news stories about activities that would be of concern to our readers. Demonstrations, riots, evictions, direct actions...we want to let the public know it's happening, because the mass media often avoids such coverage. We also neeed behind-the-news features, articles that can shed some light on the background info people need to accurately interpret the news--historical info that makes some otherwise confusing bit of current affairs make sense. Help turn this section of the mag into a vital reflection of what we see happening and why!!!

## If you can read, type this???

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.
8) Don't use hyphens (-) at the end of a line.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

## MAXIMUM ROCKNROLL RADIO

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**CKMS** Waterloo, Ont 94.5FM call station
**CFMU** Hamilton, Ont 93.3FM Mon 11:59 PM
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**KCFS** Sioux Falls, SD 100.1FM Mon 4PM
**KFCF** Fresno, CA 88.1FM Tues 9PM
**KPFA** Berkeley, CA 94.1FM Tues 9PM
**KZUM** Lincoln, NE 89.3FM Thur 11PM
**WBGU** Bowling Green, OH 88.1FM Mon 1AM
**WKSR** Kent, OH 730AM Thurs 10PM
**WQAX** Bloomington, IN 100.3FM Mon 9PM
**WRAG** Gainesville, FL 88.3FM Weds 8:30PM
**WUMF** Farmington, ME 100.5FM Weds 6PM
**WZRD** Chicago, IL 88.3FM Sun 1PM
**Radio Rouen** St Jacques, France 90.6FM Tues 9PM
**Radio Solar** Kortryk, Belgium 101.4FM Weds 9PM

**RADIO STATIONS:** MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

# MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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Ad Copy In: 1st of month
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Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
**MAXIMUMROCKNROLL**
**P.O. BOX 288**
**BERKELEY CA 94701**
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## TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

### *MARTIN SPROUSE*

MR T EXPERIENCE-Big Black Bugs-12"
CONFLICT-Final Conflict-LP
OPERATION IVY-Energy-LP
DEAD SILENCE-For Your Ego's Sake-EP
FILLER-EP
EYEBALL-Prosthetic Head-EP
HERESY-Whose Generation?-EP
GROUP OF INDIVIDUALS-45
INTERNATIONALISTS-LP
LAUGHING HYENAS-Can't Pray A Lie-LP
LA POLLA RECORDS-En Directo-LP
LES THUGS-Chess And Crimes-45
HUNGER ARTIST-EP
NEIGHBORHOOD WATCH-Now Hiring...-EP
TIJUANA IN BLUE-LP

### *TIM YOHANNAN*

ANTISEEN-EP/BRAINBOMBS-EP
BRAINDROPS-12"/CONFLICT-Final Con-LP
DEAD SILENCE-EP/DICKIES-Out Of Sight-45
DECISIONS-EP/JESTERS OF CHAOS-EP
GROUP OF INDIVIDUALS-Chldrn of Future-45
HERESY-EP/HUNGER ARTIST-EP
MANIC STREET PREACHERS-45
MANIACS-LP/MALICIOUS GRIND-LP
OPERATION IVY-LP
RIPCORD-LP/STUMP WIZARD-45
THRILLED SKINNY-LP/LES THUGS-45
TIJUANA IN BLUE-LP/VERTIGO-EP
V/A-Airstrip One-LP
V/A-North American Thrash-2LP
V/A-The World's In Shreds Vol 3-EP

### *CHRIS DODGE*

EXTREME NOISE TERROR-LP
NEIGHBORHOOD WATCH-EP
ROLLINS-Sweatbox-3LP
MALICIOUS GRIND-LP
RIPCORD-LP
PINK TURDS IN SPACE-12"
JESTERS OF CHAOS-EP
GG ALLIN-live
MURPHYS LAW-LP
SOCKEYE-any
FEAR OF GOD-any
DICKIES-Out Of Sight-45
HERESY-EP
A.G.'s-EP
RAPEMAN-all

### *GLASER BROS*

LEEWAY-TP
Threat By Example-Book
DEAD SILENCE-EP
HUNGER ARTIST-EP
WHITE ZOMBIE-Make Them Die Slowly-LP
HERESY-Whose Generation?-EP
LAUGHING HYENAS-LP
RIPCORD-LP
HAYWIRE-LP
HARD ONS/STUPIDS-split 10"
MR T EXPERIENCE-12"
SOCIAL SPIT-EP
MUDHONEY-45
OPERATION IVY-Energy-LP
EXTREME NOISE TERROR-LP

### *MIKE LA VELLA*

LAUGHING HYENAS-You Can't Pray-LP
KILLDOZER-box set
URGE OVERKILL-Jesus Urge-LP
LES THUGS-Chess & Crimes-45
HELIOS CREED-Nothing Wrong-45
TAD-God's Balls-LP
V/A-Dope Guns N Fucking Vol 2-2EP
PIXIES-Monkey Goes To Heaven-EP
P CHILDREN-LP
2 WIDE 4 LIPPS-EP
STIFF LITTLE FINGERS-See You Up There-LP
DICKIES-Great Dictations-LP
MADONNA-Like A Prayer-LP
POISON IDEA-Getting The Fear-12"
MR T EXPERIENCE-Big Black Bugs-LP

### *CHUCK SHERRILL*

EYEBALL-EP
V/A-World In Shreds Vol 3-EP
DEAD SILENCE-EP
A.G.'s-EP
PINK TURDS IN SPACE-12"
RIPCORD-LP
HERESY-EP
FILLER-EP
OPERATION IVY-LP
TOTALITAR-EP
JESTERS OF CHAOS-EP
TIJUANA IN BLUE-LP
V/A-Airstrip One-LP
AGENT 86-LP
LA POLLA RECORDS-LP

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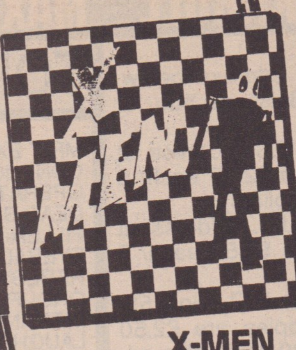

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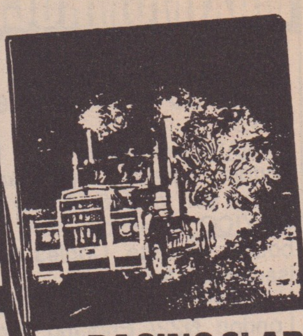
"...powerful proof that post-punk rock, when structured within the framework of melody and rhythm, can sound pretty good." *Asbury Park Press*



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MRR,

I am writing in response to your review of DC band Immoral Discipline's "Battlefield" EP on DSI Records. I quote from your review, "Decent sound, OK lyrics." However the lyrics and sound may come across, I think it would behoove potential buyers to know a little bit more about the views of the band members. Enclosed is a copy of a newspaper article in which Shawn Gerard (their singer) condemns racism and supports "fag bashing" because he is "threatened and offended by gays." I'm not going to go into the subtleties of prejudice on the basis of race or sexuality; that should be obvious to anyone in their right mind. Shawn may publicly disavow racism but his actions speak to the contrary. He is well known to associate with nazi skins as well as anti-nazi skins. He used to live with 2 American National Front members. He is a big Skrewdriver fan. My information comes from a friend of his who I go to school with. I just thought it would be a good idea to expose this ignorant, homophobic, racist bonehead before anyone accidentally buys his record.

Just because he publicly disavows racism doesn't mean he's not a fascist pig.

Ann R. Kommando/ Burke, VA

To Steve Beaumont,

Yes, indeed, your column was a "rather gross generalization". However, I am not writing to attack your point of view or to defend this "great country" (USA) and its citizens. In fact, I agree with 98% of what you said. But friend Steve, not only does your column not apply to myself but 90% of the people who read it as well, I'm sure. That is, assuming MRR is the only publication in which your column appeared.

So what I am saying is you went ranting and raving about something we already know. If you want to criticize the U.S. and all the stuck-up patriotic rednecks living here then why not write to the New York Times or another mainstream publication? You'd be reaching out to a lot more of them that way.

Peace.

Mike/ 37 N. Mill Rd., R.D.1/ Cranbury, NJ 08512

Dear MRR-

G.G. Allin is a piece of shit. A waste of life. Why does he plan to kill himself on stage Oct. 31, 1990? Why doesn't he get a job instead of begging via MRR? Fuck the stupid loser. He loathes in self pity concentrating on the miserable things in life. Well there are lots and lots and lots of things that make you happy inside like being with friends, etc. He's a miserable tyrant. A scrounge. A loser. I'm not giving him my worked hard for money when he "won't work for nobody." What's the deal? Fuckin' loser. He's going to kill himself onstage? Well, don't kill yourself. Get a job, a home, start a career, live life to the fullest.

Dr Anonymous

MRR,

Look it's my fucking life and it is in my hands...I'll do whatever I want with it. I will kill myself and nobody can stop me. And no I do not want to be a so called punk rock star as you put it. That is not why I do what I do. I do it because It is inside of me to do. And that's right Lew, or anyone else for that matter you never would have walked in my footsteps because if you did you would understand. So stop trying to analyze me.

I started out just to get revenge on everyone and the fire has since gone wild. Look around, who else is going to do it. There is no fucking underground scene. Everyone is selling out to corporate TV and all the other bullshit. Maybe I could have to, if I wanted. But no fucking way will I fall into that bullshit trap. I've always gone against eveything and I'm the one who will throw that monkey wrench in when it needs to be there. I want to start an underground war. I want to go as far as I can to break laws and spill as much blood as I can. Who will follow?

If all you see me for is a woman abuser, fucking slut, whore and drug and substance abuser etc, you're only half right. But you are very shallow. There is so much more I'll never tell you. I have done it all. And I will continue to go so much deeper. All I can say is that actions speak louder than words. And I have over and over proven myself with my own body and soul. I only have to prove anything to myself anyway. So you can call me a faggot, loser, or whatever you want. But you're just talking shit and I'm doing it. I'm willing to die for it. Are you?

And as you said in your column to make love to a woman is more offensive than to abuse her. Well, we all have our opinions. I have never loved anything so I can't tell you. I love myself and that's good enough. And if you cross the battle line then I'll meet you there. I don't have any real friends. I don't trust anyone. I just barricade myself in a room to be completely alone a lot of the time. Solitude makes for strength.

I used to go to a psychiatrist because everyone thought I had split personalities, but so then who am I? Am I Jesus Christ? Am I Kevin? Am I George G? An abortion? What to fuck. I am all of those it seems through everyone's choice. My name is GG Allin by my choice and fuck all you assholes because that's who I am. I don't need you to analyze me. I am blood and guts to the extreme. Everyone seems to want a free ride with me these days when they wouldn't even pick me out of the gutter in the past. So I'm sick of all your death threats etc. Come on people I'm out there. Now's your chance. Kill me motherfucker if you think you can. I ain't hoeing. Come and take me out. I dare you, you're all talk. You only got 17 more months and then I'll do the job myself. I am the underground. Die with me, GG Allin.

Dear Jane, Steve, and MRR,

Jane, I fully understand the particular column in the Feb. '89 (MRR #69) issue. As a child, I lived in the Far East. Although I got beat up a lot for being an American, I did make a lot of Japanese friends. I didn't really understand why they persecuted me, but I tried to deal with it in a passive manner nonetheless. Only now do I understand why things happened the way they did. I moved back stateside in 1975 (when the Amerikkkan gov't pulled out the "stability forces" after 30 years of humiliation for the Japanese people) right into the heart of the confederacy-Montgomery, Alabama. There I encountered more racism, but the only difference was that I usually wasn't the target. While there I learned to play "run, nigger, run", watched as truckloads of KKK members rode past my house in pickup trucks with shotguns, and tried to understand why I should hate colored people. Despite the stereotypes forced on me by my peers, I overcame them and to this day see all races equally. Then, in 1987, I moved to San Diego-running from the law with only a little bit of money and one sketchy friend to take me in. The main prejudice here seems to be towards Mexicans, but it also exists against Orientals and Negros. I still oppose segregation & stereotyping, even though a lot of new friends are prejudiced. I live in Orange County now, and probably wherever I move (and I do move frequently), I've accepted the fact that there will always be discrimination among the various races & nationalities, but I will not fall victim to those crass ideas. And, having moved from the East coast to the West coast, I've noticed how blatantly ignorant man is as a whole. Back East and in the South, dating a Mexican is common but going out with a black person brings death threats, harassment, and an uneasy life wherever the "mixed couple" goes. Over here, it's the same, but the Negro is replaced by the Mexican in being persecuted. And this is supposed to be the land of the free?

To Steve I would like to say: Just as I didn't choose to be conceived & born, it was not my choice to be born in Amerikkka. Regardless of who gets what seat in the local, state, or national senates or who becomes president, they will be corrupt. I am a person, and just because most of the people in Amerikkka are crass, money-loving, and heartless snobs does NOT mean that everyone is. So please, in the future, direct your venomous insults & accusations towards the people who deserve them: politicians, businessmen, yuppies, and the like.

To Eugene-I really enjoyed reading you short journal concerning the DDR. You gave an insight that I long ago learned about how there are advantages & disadvantages to any place one chooses to live. Those people are seemingly adapted to their lives, and know how to deal with and get around their roadblocks.

If anybody wants to write concerning this or any other topics, my address is:

Tin-ear/ 2308 N. Sacramento Dr./ Orange, CA 92667

To Steve Beaumont & the Readers,

Fuck you Steve, you shut up. What are you a Canadian nationalist? The next time you wanna rag out on the U.S. tourists & yankee blowhards as you put it, try to direct your anger at the guilty party. The majority of MRR readers are not guilty of the bullshit you were saying.

North of whose border? North of the border! Neither you or I had anything to do with building, naming, or policing the fucking thing, so let's not even discuss whose it is.

In MRR #70, your column reeked of Canadian patriotism, & hatred for everyone in the U.S. I don't support anything the U.S. does, whether it's good or bad. Do you think U.S. punx agree with U.S. govt. policies? Of course not, but that's exactly what you were implying. If we did, we sure the fuck wouldn't read this rag, would we?

Yea, U.S. citizens are the most hated in the world, but whose fault is that? It ain't my fault. If you hate the U.S. govt. so much, do you think it's fair to accuse every American of supporting it? Do you think you know something a lot of Americans don't? How would you like it if I said that you were a total dick when you bent over & signed the free trade bill? You'd be pissed off, and rightfully so. No one wants to take the rap for something they didn't do. So don't blame the American readers of MRR for the evil things the U.S. govt. does. I don't know about everyone else, but that kinda shit really pisses me off.

You may hate our govt., but I think a lot of us here in the U.S., & in a lot of other countries, hate this govt. more than you do.

# Letters

We live with the big lying whore, you just get fucked by it now & then. Some countries, like Nicaragua & El Salvador, get raped by it constantly. If you think you got it rough in Canada, take a look around the world.

You're hatred for U.S. tourists is understandable, but there's millions of Americans who never vacation anywhere, anytime, so don't judge our whole populous by the irritability of the tourists you've met. Consider this, you hate these touring idiots when they visit Canada, but be thankful you don't have to live with them. They don't go to Canada to be obnoxious, they're always obnoxious, here, there, everywhere.

You say the American tourist is one of an ugly kind, but is the Canadian tourist in Atlantic City a fucking saint? I doubt it.

You say Americans make others hate them by bragging about our freedom & constitution, gimmie a fucken break. I don't know which Americans you've spoken with, but you're pretty stupid if you think that that's the general attitude of all Americans. Your column is published by an American zine, I know you don't think MRR has a fucked up attitude, but you've treated their American readers as if we did. Did you ever stop & think that the type of Americans you hate, is the type a lot of us hate? No you didn't, you just bundled us all up in one big patriotic lump of shit. Fuck off, I hate any and all patriots, especially an American patriot. You talk down to us like you come from some really great govt., fuck Canada. When Reagan said jump, Mulroney said "how high?", so don't act like Canada has a way cool govt., cuz you don't. It looks great compared to the U.S., but that isn't saying much is it? The U.S. looks great compared to S. Africa or Nazi Germany, but that ain't saying much either.

The only thing you said about Canada, is that Mulroney is a moron, what a radical statement that was. You're the second Canadian I've heard bitch us out for the things our govt. does. Don't be so quick to blame us all for the decisions that were made by only a few. It pisses me off to be scolded for things the govt. does, it's ridiculous.

You mentioned how fucked up it is that the U.S. wages war on peaceful little countries like Nicaragua, no fucken shit! Where have you been? This shit has been going on for ages, did you just notice last month? The F.B.I., C.I.Aids, KKK, and the govt. are all fucked, of course, but most Americans have little to do with any of it. You act like every American fully supports all of these groups.

Let me ask you, do you blindly support your govt. in whatever they do? Would you like to be treated as a buttlicker to Mulroney? There's nothing wrong in slagging the U.S., in fact, I encourage it, but it ain't right to slag everyone who lives here. Think about it, the U.S. is run by banks, corporations, billionaire protestants, govt. officials, & other assorted criminals. The constitution is a fucking joke, & so is our so-called freedom. You have the freedom to starve to death, but if you try to kill yourself painlessly, they lock you up & torture your brain to try & "cure" you.

If you think this is a democracy, you're crazy. When our puppet president speaks, I don't even listen anymore, but you do, then you throw it back in our faces as if he were speaking for all of us. When Mulroney speaks, is he speaking for you? Down here we don't even expect the president to know what he's talking about, anyone with a brain isn't gonna believe or support him.

Here's something else you said that makes me wanna tap dance on your face, "now another thing contrary to what good ole Ronnie Reagan will tell you, the U.S. is not respected throughout the world, nor is it looked to for leadership.", Well golly-gee! Thanx! Just what I needed, some fucken idiot telling me Reagan's a liar. Are you a third grade drop out or what? No shit he's a liar, if he wasn't a liar, he would never have gotten elected in the first place. As far as elections go, we get two choices, puppet #1, who is pro-military, pro-big business, a racist who would never admit it, & above all, works for the rich. Or puppet #2, who tells you how fucked puppet #1 is, & he too, above all, works for the rich. Now which would you pick? I don't even bother to vote, fuck the lesser of two evils. Any candidate that I would vote for, would get murdered by the C.I.A. if there was any threat of him winning.

Besides all that, I don't trust the govt. to count the votes accurately, or at all. Someone once said how the *real* people in power here, did *not* get voted into it, so they sure the fuck ain't gonna get voted out of it either. They'll just continue to run the show from behind closed doors, & we'll be lucky if we even find out one of their names.

You say we think we're respected around the world, just cuz Reagan said so. You think the U.S. has a long way to go before it is worthy of the word "respect". No shit, Sherlock, thanx for telling me the obvious. By the way, do think your beloved Canada is worthy of the word "respect"? Fuck no it ain't.

At the end of your shitty column, you apologize to the few U.S. citizens to whom your column doesn't apply. What you didn't realize is that it doesn't apply to hardly anyone who reads MRR. Your apology was too little, too late. You rag on all of us for seven paragraphs, then you apologize to few of us, fuck you. The next time you wanna write about the United State of Avarice, please separate govt. from citizens, & separate citizens that are politically fucked from those of us who strive to be politically correct. Everyone here is obviously not the same, so don't treat us the same. Unpatriotically yours, Stinky Panch, 3594 Plumbago Lane, San Diego, CA 92154.

MRR,

Just a quick note here to clear up any misconceptions that people might have had as a result of Stinky Panch's letter in MRR 70. First of all, I would like to point out that I am *not* sticking up for the Vandals but rather letting the readers see a different perspective of what hppened that night through the eyes of someone who doesn't feel obligated to defend the mindless actions of his friends.

First of all, when I got there I instantly knew there was going to be some shit flying when I noticed that there was alcohol inside the hall. No, I'm not straight edge, but it doesn't take a fucking genius to realize that, especially in San Diego, this is pretty stupid. I guess that being drunk at a show is a pretty good excuse for fucking it up though, huh? Anyway, Government Issue (who, by the way, supplied the PA for the show) played a ripping set and were followed by DI, who were followed by the Vandals.

The Vandals got off to a bad start when the lead singer accidentally kicked a girl in the mouth when he jumped, but he later apologized—although he didn't seem too sincere about it. During their set, the singer inquired as to whether or not any nazis were present at the night's slamfest. Obviously, he was being very sarcastic in reference to the over-abundance of nazi-mentality-types that live in the San Diego area especially Tom Metzger and his collection of dime store dickheads. Anyway, back to the story, the singer then picked up the portable scratch box, probably for the "Lady Killer" tune, when he asked if anyone cared to hear any "negro"—not "nigger"—music. And neither did he call anyone a "nigger" to my recollection. During their set up till then, people kept stagediving and every once-in-a-while would accidentally bump into people in the band. Well, this one guy bumped into the bass player and the bass player pushed the guy off the stage and into the crowd. Then someone gets on the stage and cracks the bass player in the face and a WWF-type brawl breaks out but in this case people were taking a beating.

This brawl led to all of the instruments and light rig being torn apart and thrown into the crowd which led to the PA being knocked off the scaffolds which led to everyone leaving the hill which led to the cops showing up which led to some life-haters taking off with part of the PA which I don't know if it was ever recovered which leads to an even sorrier state of the larger-sized hall shows in SD which leads me to this—through my readings of your letters in MRR and The Amigo, you seem to be a pretty decent person, Stinky, but in your letter you didn't even tell the whole story let alone a factual one. What your friends did at that show was inexcusable and pretty fucking plain stupid. These friends of yours (and they are well known for causing a lot of shit within the scene) are almost always fucked up at the shows, and have no regard whatsoever for anybody else but their own miserable circle of friends.

So, next time you defend their actions, make sure you've got the facts straight.
Ug/ San Diego

MRR & Its Readers;

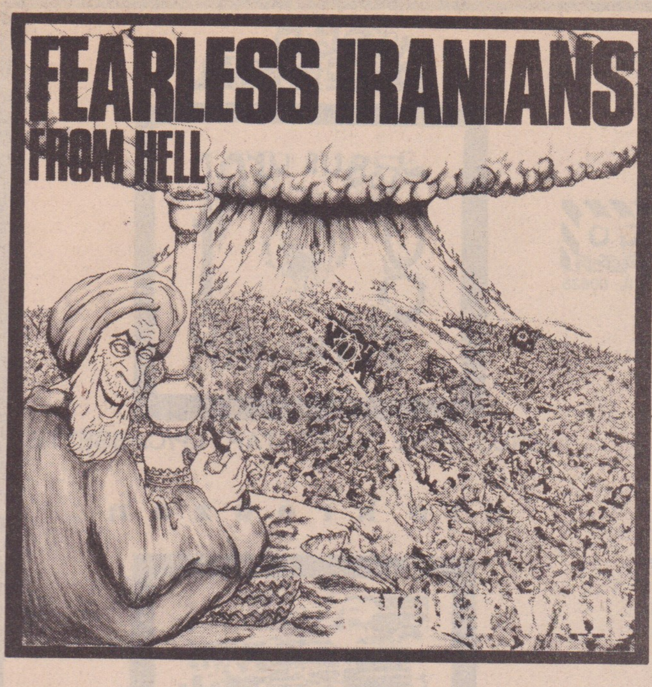
I am writting on behalf of my band CORPUS VILE concerning issue #70, in particular the Winnipeg, Canada scene report. The part which stated that CORPUS VILE had broken up is totally false, and where he got his info from is beyond me. If you set out to do a scene report you should base it on fact and not second hand information or rumours as he has done. I say this because the fact is CORPUS VILE have our debut Lp coming out in March/89 on FRINGE records, and are as much alive as ever!

Winnipeg has become such a barren wasteland for gigs since the all ages club the Cauldron closed, there are no longer any *real* alternative all ages places to play here, so where would one expect us to play locally? Just setting the matters straight. Anyone who wishes to contact CORPUS VILE, please feel free to write us at: P.O. BOX 53/ Winnipeg, Manitoba/ R2M 4A5/ CANADA Thank you for your time.

Dear MRR-

After moving from D.C. to Saint Louis in January, I could not find a place to buy MRR until mid March. I find this publication to be a broad medium as oppossed to most other publications. But after reading about the FORGOTTEN REBELS, (February 1989, #69), I see why they never appeared in the punk/hardcore "top 40."

Case in point 1) The wasting of food is just an old punk rock gimmick in order to make a name of themselves in their so called "scene." Quite often, I have heard of punk/HC bands who throw food into the crowd. But this unit takes this gimmick into an unfortu-



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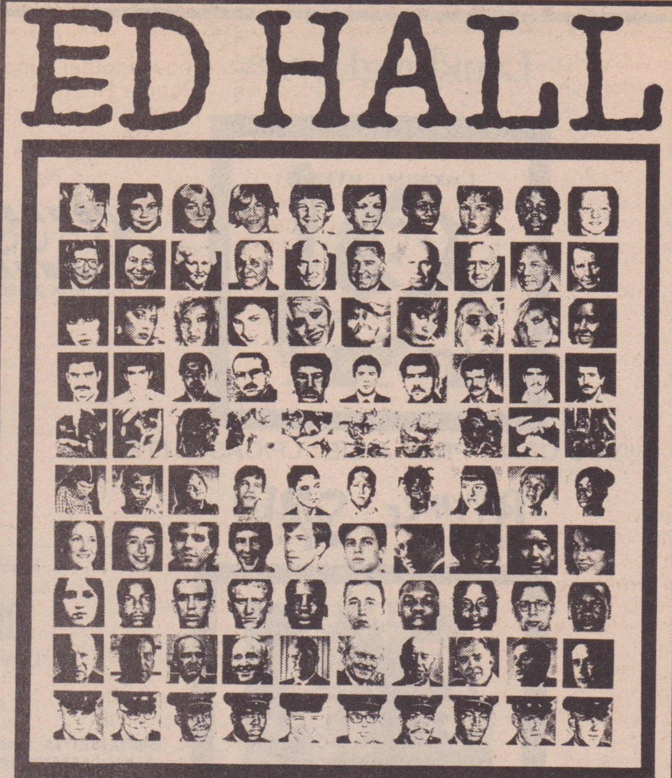

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## POLITICAL PRISONERS? IT CAN'T HAPPEN HERE by Cayenne

The U.S. government absolutely refuses to admit to the existence of any political prisoners in this country. In February, 5 members of Freedom Now: National Campaign for Amnesty & Human Rights for Political Prisoners presented statements to the United Nations Commission on Human Rights regarding the rights violations of dozens of U.S. political prisoners. Before the presentation began, the U.S. delegate pointedly walked out. Although the U.S. talks incessantly about rights abuses in countries like the U.S.S.R., it is likely to veto any U.N. resolution condemning U.S. human rights violations.

Last May, the Center for Constitutional Rights (CCR) released its first list of 115 U.S. prisoners whose incarceration, sentences and/or treatment are unduly harsh because of their politics. The CCR list, not yet complete, includes the 5 Silo Plowshares activists serving 7- & 8-year terms in federal prison for hammering & pouring blood on Minuteman missile silos, & 9 other disarmament activists.

At least 22 Black/New Afrikan men were named by CCR as political prisoners or prisoners of war, many of whom were Black Panther Party (BPP) members rounded-up during the FBI's COINTELPRO sweeps. The New York 3 (Herman Bell, Albert Nuh Washington & Jalil Abdul Muntaqin) were BPP members as was Richard Dhoruba Moore who, imprisoned since 1971, is the longest held political prisoner outside of South Africa. Also named by CCR is Ruchell Cinque Magee, sentenced to 1 year to life for an alleged robbery & kidnapping, & BPP Deputy Minister of Defense Geronimo Pratt who was convicted of murder largely on the testimony of 1 FBI informant. Some other victims of racist frame-ups include Richard Mafundi Lake, anti-klan activist, Kwablah Mithawabu/John Williams, Basheer Hameed/James York & Abdul Majid/Anthony Laborde.

In a case now being blacked out by the press, 3 members of the Ohio 7 (on the CCR list) are on trial in Springfield, MA, for charges they were already convicted of. In an attempt to criminalize political activism & dissent, the government is trying for stiffer sentences against these white, working-class anti-imperialists for "thought crimes." Using seditious conspiracy & RICO (Racketeering & Corrupt Organizations) laws, the latter designed to fight organized crime, the government need not prove that any crimes were committed, only that each defendant conspired with one other person. These charges were recently dropped against Jaan Laaman, already serving 98 years for the same actions from a previous trial, and Tom Manning, now serving 53 years for the series of bombings against corporate targets (w/ 1 person injured) for their collusion with S. African apartheid & U.S. imperialist policies. He is also serving 2 life sentences for the self-defense killing of a N.J. state trooper.

The Ohio 7 were arrested in the government's largest manhunt to date & accused of being the Sam Melville-Jonathan Jackson Unit, which claimed 7 bombings between 1976 & 1979, & the United Freedom Front accused of 11 bombings in the 1980's. During the period of their arrest, all 9 children of the Ohio 7 were taken by the police, interrogated & held incommunicado for up to 8 weeks. Now doing 15 years for conviction on 3 of 12 counts of UFF actions, Barbara Curzi-Laaman's case has been severed from the others, but the new charges against her are still pending. Carol Manning recently pleaded guilty to 1 count of seditious conspiracy & 2 counts of RICO for a possible 60 year maximum. The 3 remaining members of the Ohio 7 still on trial are Patricia Levasseur, now doing 5 years for false ID & harboring a fugitive (her husband), Raymond Luc Levasseur, defending himself to better present his anti-imperialist motivation, and Richard Williams who, along with Ray, is now serving 45 years for the same actions. All 3 face an additional 60 years if given maximum sentences.

Since their arrests in 1984, the Ohio 7 have been subjected to harsh treatment including being shackled with leg irons, isolation cells, strip searches before & after each court appearance, severe censorship of mail & harrassment of their lawyers. Tom Manning is kept in 24-hour lock-down as a supposed threat to prison security. The government is using every opportunity to deprive & degrade the Ohio 7 in order to break their spirits, but so far unsuccessfully.

For more information, write to:
Movement Support Network, Center for Constitutional Rights, 666 Broadway, N.Y., N.Y. 10012

The Sedition Committee, 25 Main St. #218, Northampton, MA. 01060 or P.O. Box 4690, Springfield, MA 01101.

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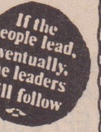
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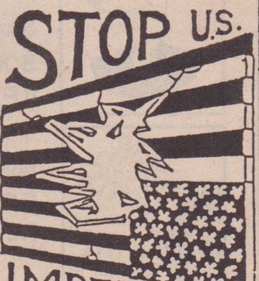

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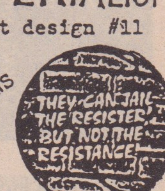
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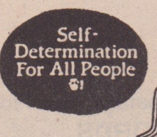

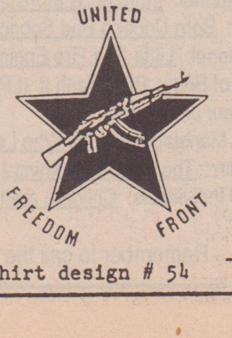

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nate new distance. It seems as these so called rebels regularly waste precious food by playing different games with this important feed. Some examples of this selfish attitude are using cheese for hair (how cute) and hiding spuds (not referring to the "Party Mutt") in ceiling panels. This band needs to wake up....surely they have seen at least one film clip of the people starving to death because of the combination of starvation and famine. How come this band does not do something positive for a change, like volunteering in a soup kitchen. This is probably something too hard for these losers to do. 2) By sticking Saran Wrap around toilets, these a-holes contribute to the spreading of deadly diseases. When the piss squirts all over the bathroom, you would need to Mr. Clean not only to do the bathroom floor, but also your clothes and flesh. Various diseases are potentially spread around when unsanitary actions have not become habits. But when these actions turn into habits, these diseases become potentially more lethal. Instead of acting like my prep-school dink (I mean class) mates, they should try to "Sanitize themselves for our protection."

In conclusion, I feel that the CLASH (a great band) did not kick the FORGOTTEN REBELS off their tour for being too good. Instead, the FORGOTTEN REBELS must have gotten the boot because of their moron attitude. By displaying this selfish attitude, they have not offended me, they have pissed me off. And I say that there would be a fair correlation between the SEX PISTOLS and the FORGOTTEN REBELS. Therefore, I say that the FORGOTTEN REBELS are non-rebels who deserve to be forgotten. Sincerely,

Angus T. McWhorter/ 1010 Thoreau Ct/ St. Louis, MO 63146

In response to Ay's letter in MRR #71,

Mike Lavella here. I think I can shed a little light on the Banana controversy. My band Half Life whom I was a member of for 4-1/2 years, until I left for California, played at the Banana over 100 times, so I feel as qualified to talk about the place as anyone.

First things first. I should mention that the club wasn't always the way it appears today. When the very first punk group I was ever involved in, called Real Enemy, played our first show there in 1983, the door price was $1.00 and draft beer was 50¢ per glass. That may seem shocking to someone who would go there now, pay between 7-12 dollars to get in, and be charged one dollar for a coke. But it's true, the door price has slowly crept up over the years, dollar by dollar just like everything else you want to purchase or take part of.

Many, many times we were not paid for playing there, usually because the out of town bands we often opened for had demanded such a high guarantee. There was simply no money left to pay us with. I should however mention that when the money was there--from 10-150 dollars--which we received several times.

Many bands have horror stories about the club, being ripped off etc, but again, many bands keep on coming back, year after year (DRI, The Exploited for example) because they always got their money, and were treated ok. Lots of not-so-punk groups like the place as well, for instance, Firehose, who always stop on their way to New York or wherever. That side of the coin is rarely, if ever brought up. Basically, if you're a well known group capable of drawing a crowd, you'll do well there. If you are unknowns or a new group, regrettably maybe it is best to stay away. The situation with the door price and all makes it very hard for locals to risk seeing someone they might not like or even go to if it's a group they never heard of.

This is of course, really sad and the scene in Pittsburgh always suffered because of it. I guess the best thing to do is compare The Banana to a market economy because they are the "only game in town" so they feel that they can get away with a lot more because there would be no where else for these types of groups to play. I understand now there is a new all-ages club called "The Sonic Temple" in Wilkensburg (just a quick bus ride from downtown) that is doing bands like Laughing Hyenas, Fugazi, Ignition, etc... who wouldn't even think of setting foot inside The Banana, much less play there. Bands wanting to play the Pittsburgh version of Gilman St. should call The Temple hotline (evenings for now until they get their answering machine hooked up) at (412) 244-8447 or try sending tapes, records, press kits, whatever to Stormfront Productions 5400 Howe St. #4 Pittsburgh, PA 15232. They do the shows at The Sonic Temple and other venues, even the Banana once. So if you want to play Pittsburgh, for now at least, there is an alternative to The Banana. So I would encourage bands not to overlook Pittsburgh entirely. Many bands over the years have told me things like "Man we made more selling t-shirts than from playing" and that is because the Pittsburgh audiences are very enthusiastic, the type of crowd most bands love to play for.

As far as Johnny and Judy Zarra, I really can't condemn them as people at all. Sure, there have been weird incidents, like the famous Circle Jerks shootout. I was there in the room and believe me that got blown way out of proportion. Johnny and I have had screaming matches one day, then enjoyed a quiet beer the next. I even visited him in the hospital once after he suffered a mild heart attack which was directly caused by the grief of trying to keep the club open. Sure, he's loud and boisterous but no more than me or hundreds of other Pittsburghers.

As far as him closing down other Pittsburgh venues, you're right, it is rumors. Nothing will ever be proved. I've heard of these "mob connections" for years and believe me (or use common sense, whichever), to the mob one punk club would be "nickel and dime" shit. I can't imagine that place especially being profitable for them. With the new competition The Banana will be forced to take a long hard look at things and hopefully it can once again become the fun, somewhat chaotic place I loved to frequent in 1984-85.

Mike LaVella/ San Francisco

Dear MRR,

This letter is concerning Schism records. I ordered a Wide Awake 7" and a Schism Fanzine #8. I ordered them quite a few months ago and still no response. Please don't rip me off.

Dawn Suskin (yes, a girl)/ 1140 W. Robert Ave/ Oxnard, CA 93030.

Dear MRR,

It's four a.m. Monday Feb. 27, 1989 and Robert Bercerra is getting ready to ride the RTD bus from his Silverlake home to (look at your map) the factory in which he works in So. El Monte. Who is Robert Bercerra? Well let me tell ya.

One of the best guitarists to emerge from the L.A. RocknRoll scene in the '80's. He formed the band named STAINS in 1978, or earlier Hitler Youth in 1977 which played from the Masque to Devonshire Downs.

He did things with a guitar that I hadn't ever seen before. Swinging it between his legs like a pendalum, playing it behind his back, or with his teeth sometimes. He would finger the guitar from above the neck, below the neck, and beyond the neck. Once, at a Vex show in '81, a girl from the audience got up on the stage from out of nowhere and grabbed the head of his guitar and began ramming it between her legs, but ole' Robert didn't miss a note, and later after the show, she told Robert, "Thanks for making love to me with your guitar!"

As a showman he could best be compared to Gene Simmons and Jimi Hendrix, however these two never had to deal with gangs of punkers bashing about on their stages.

One more very important factor that I can't leave out - Robert Bercerra is the Godfather of Speedmetal. He and the rest of our band, STAINS, unknowingly introduced Speedmetal to the punkers in 1981 with the release of our song "Pretty Girls" on the Future Looks Bright cassette done by Posh Boy. Nobody played guitar with such speed before Robert Bercerra. Nobody sang with that controlled growl I had, before I did, and you know the rest. Nowadays, I hear today's speedmetal bands, singing with my same voice and I say to myself, "Wow! These guys are rich now, and travelling the World, why aren't we?" I'm unemployed, dropped from Dimensional Designer for Walt Disney Imagineering to Agent Nobody on the street. Ceazar is climbing a desk at a paint store in Alhalmbra and working in a new drummer for DC-3. Gilbert (Jack) Lopez is also unemployed, but going to school and Robert, well you heard about him.

There are only three things that have kept us off the boat that we most obviously missed for so long, and I'll tell you about them, but first I want you to think about it.

Did we lack talent? NO! Listen to the album STAINS on SST Label. It was recorded and mixed between the hours 3:30 a.m. and 7:00 a.m. live in studio - No overdubbing, I repeat no overdubbing.

Did we not put on a good show? You're damn right, we put on a great show. There was violence, destruction, flipping, diving, crashing, and rioting. Everything a true Punk Rocker demanded at the time.

Were we headed in the wrong direction? No. We were ahead of our time, but people thrived, they wanted it.

Okay, are you ready?

Those three things, are three letters S-S-T. SST a company I'm sure everybody knows about and is run by two guys named Greg Ginn and Chuck Dukowski, that were in a band we used to play with - BLACK FLAG.

I always looked up to these guys back in those days and they talked me into recording Stains (Shucks, I was just 18 then). So I gathered the $125.00 dollars we made opening for Dead Kennedys at the Whiskey and paid Greg and Chuck for our recording time. We had problems though, we could only record late that following night, 'cause this was the only time we could afford, most of the band residing in E.L.A., the $125.00 was all we could get.

We did get it all that night. We were so tired by the end of recording at 7:30 a.m. that we didn't care about anything. All I knew is that I had to be back at Rosemead High

School by 8 a.m. to start the new day. Greg and Chuck said we would fill in the details later.

Well, later never came and SST gave or sold "Pretty Girls" to Posh Boy (Future Looks Bright cassette). Later, "Sick and Crazy" was released on Chunks, an SST compilation. Then, in '83, two years after we broke up, or went broke, they put out our album Stains LP SST.

Why two years later? I don't know, but I think it was the compilation albums we were on, ya know, to guarantee sales.

I remember when the album came out in 1983 I was living in my hearse in the parking lot where I worked in Manhattan Beach. I got 17 albums to give away to my friends, which numbered about 100 at the time, Ceazar got 1 test pressing, and I don't know about Robert and Gilbert. There was no autograph party, no girls, no balloons - no nothing! At least we could have got a write up for being the Godfathers of speedmetal, but instead we got spat on at Devonshire Downs by the lame skinheads that couldn't understand the music, so we broke up on that night in September of 1981.

Here it is 1989, and I got my severance pay from Walt Disney in my hand, contemplating whether to use the money to fix my hearse's transmission so I can drive it off the Santa Monica Bluff to my death, or get the one thing I had going for me in my life back together again - the band.

So I call them all up and they say "yes" and Monday February 27th I picked Robert up from work in So. El Monte and we jammed that night, playing the old set off the album not to mention some Elmore James, Sex Pistols, Iggy Pop, and a host of other oldies.

We're tight as the album and better. We talked after practice, being it was the first time the four of us had been in the same room for 7 1/2 years. I asked them if any of them received royalties from, or signed papers with, SST. They all said "no". Gilbert said he met a guy from Germany that said he and his friends bought our album out there, and I blew up. Should I buy a gun and hold it to Chuck's head; or write this letter to warn off other bands from making this mistake. So I am writing in hopes that the paper will print it.

I called around and found out that Keith Morris and the Meat Puppets haven't received just royalties either. Who knows? Maybe they just pulled the scam on the rest. What kills me is the fact that SST still exists, they didn't run like Posh Boy and Doug Moody, (from Mystic Records) did.

So, bringing it to a close, I'd like to tell everybody that we're back in hopes that a good record company will pick us up and treat us with the respect and dignity we deserve. Later.

Rudy Navarro, STAINS /29 Genoa #C/ Arcadia, CA 91006

Dear MRR,

My band Anthrophobia and Philadelphia's McRad were in California on tour in January of 1988. The dates were to be set up by Philadelphia promoter and journalist Carol Schutzbank and her assistant Karen. They sent press kits and tapes to a lot of clubs all over the state and had a lot of trouble booking the double-bill, for various reasons—conflicting dates, the holiday season, slow mail delivery, lack of communication, etc. The shows as of December 29, the day before we left Philadelphia, numbered only two confirmed for Los Angeles. Upon arrival in L.A. I started calling the clubs with tentative dates and other clubs and people for more shows. I found almost everyone called to be really helpful and very nice.

McRad arrived three days later, they were driving across the country with the amps and drums for both bands to use. (Anthrophobia flew.) Well, when Mr. Chuck Treece arrived, he showed up with his girlfriend, no equipment, and without McRad's drummer Andy Morris. The other two members of McRad were Paul (ex-SheMales guitarist) and Tom Bates (ex-bassist), drove in on a bus and were only in McRad about 1 1/2 months before this tour. Paul and Tom have a band called Throttle which needed a drummer and Chuck filled in for them, that's their connection. Kinda I'll scratch your back, you scratch mine. McRad changes members so fast, Bates and Paul agreed to play with McRad if Chuck played for Throttle. Well, McRad also had little money and being in California for 18 days with few paying shows put an automatic strain on the situation. (For the last 20 months Chuck Treece has been playing Anthrophobia's drummer, so he was playing in both bands.)

To make a long soap-opera story short, McRad played Throttle instrumentals and a few McRad songs. Their famed Chuck, singer-guitarist, sitting on drums. This was the third tour of California for McRad and we thought it would be easier to book a seasoned name with two records to their credit. No such luck. McRad's reputation was not too good with the contacts I had personally.

So what I'm getting at here is the end result being that McRad is not a band. McRad is Chuck Treece and whoever is playing with him that week. Paul and Bates are no longer in McRad. Chuck is no longer in Throttle or Anthrophobia. Chuck owes Anthrophobia around $200-$300 for rental cars, postage, and phone bills. (Money we anticipate we will never see.) Chuck Treece, his California band, and girlfriend skipped out on us before the end of the tour and we had to cancel the two largest shows of the tour due to the fact that they vandalized our cassette tapes, our car, and stole blank tapes of mine from our car. When we called to confront them, those at the house they were staying said, "they split for Philadelphia." (They had borrowed our car to get them a car for a show and never called us or returned our car, rather they wanted to keep it so they wouldn't have to use their car. When we said no, we wanted our car back, they vandalized it and our property in it.)

We later found out that they had never left California, just dodged us, playing one of the shows we cancelled and badmouthed us to promoters. I worked very hard on the whole trip, spent a lot of my own money, and I'm not bitter. Rather I am looking at it as a learning experience, and I learned quite a lesson. I just don't think it's fair to promoters or fans of McRad to get a different band every couple of shows, and I feel that I lost a good friend through all of this, Chuck. The other members of Anthrophobia, Mig and Kelly, are continuing the band with ex-Legitimate Reason drummer Grant Plunkett and myself and we are much closer friends through all of this.

On the brighter side, Kelly, Mig and I had a great vacation in California and met lots of great people that we are very grateful to and are happy to have met. Thank you so much to Jennifer Finch from L7, Heather at Gilman St. in Berkeley, D.C., Liz at Covered Wagon, Jennifer in San Jose, Ray Stevens, Lynn and Friday in San Francisco, Ozgood Slaughter, Joe Mama, John at Gaslight, Adrian at Cactus Club, Crotch Rockets, the cool drummer from Mama Studd, Dave, Ross, L.A. Weekly, and a big thank you and apology to Carol Miller at Coconut Teaszer and Jim Palmer at Bogart's. Last but not least is our new Hollywood Hills family Jennifer, Chris, Jennifer, and Matt.

Hope to see you all on our next tour and things will go better. Thanks for everything. Take care, peace, and keep up the good work with MRR, Anthrophobia from Philadelphia, Frank Phobia, Kelly Phobia, Mig Phobia.

Dear MRR:

The JOYCE MCKINNEY EXPERIENCE are disturbed (!) to learn that promoters and/or venues are still advertising our playing gigs which we've never confirmed that we'd do.

We've only ever missed two gigs (Warwick University and Manchester Swinging Sporran) both times due to illness.

If you've been let down (Lancaster, Liverpool, London Kennish Town and Finsbury Park and Plymouth) we're sorry but not guilty.

JME/38 Warwick Pl./Leamington Spa, Warks CV32 5DE/ England

Dear MRR readers,

Hi kids! This is the Psychotic Pineapple, and I'm writing from the job corps (a government institution) in Sacramento, California. Right now, I can hear people screaming "Fascist! Reaganaut! Republican!" as soon as they heard the word "government". So, are ya gonna let me defend myself?

Y' see, I'm one of those rare individuals who feel that there's nothing wrong with working for a living and the job corps seemed to be my best shot at getting some training so I could find work and survive.

Besides, just because I'm letting the department of labor teach me how to operate computers doesn't mean I like Bush (may hispanic children grow up to become democrats). Just like anyone else with a brain, I think the government sucks! But if I'm gonna help change things, I have to live first. To live, I have to eat. To eat, I need money. To get money, I have to work. If I wanna work, I need training, unless I want to flip burgers at Mc Donalds. So, I'm in the Job Corps, taking federal benefits and accepting government money.

Basically, my attitude is, "If they're stupid enough to do all this for me, then screw 'em! I'll get all I can and then laugh". There's a good chance I'll be able to go to college in a year or so, and then I can really cut loose. And if anyone's wondering, I have no intention of letting them turn me into a corporate briefcase zombie. I'm 20 years old, a self-declared "cyber-hardcore-nerd-rocker", (which means I play with computers, I read a lot, and I listen to everything, but especially hardcore!), and I just ain't a-gonna change.

Besides, what do you think would be the best way to destroy corporate America? From within!!! If you really want to escape from the system, you have to play the game for a while.

So anyway, I guess that's it for a while. If anyone wants to tell me that they agree or disagree, just write to MRR- I'll be watching. And if you just want to tell me to fuck off and die, that's OK too. And who knows? I might

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In mid-July, DEAD SILENCE will begin their U.S./Canadian tour. As always, we're booking our own tour, staying away from the "booking agency" bullshit and the rip-off $10-a-head club "promoters" that do more harm to all of this scene stuff than d.r.i. could ever hope to do. Anyway, we depend largely on people to help us avoid that kind of scam by setting up truly alternative shows in their town. We still have our phone numbers and such from the past tours, but people move and so on, making our contacts uncontactable. So even if you can't actually put on a show, maybe you could put us in touch with someone who could. We would especially like help in the southern and eastern parts of the U.S., and western and mid-Canada. But ANY info will help! There is still some alternative ideas and music going on in this "scene"-please be a part of it! Thanks...Peace!

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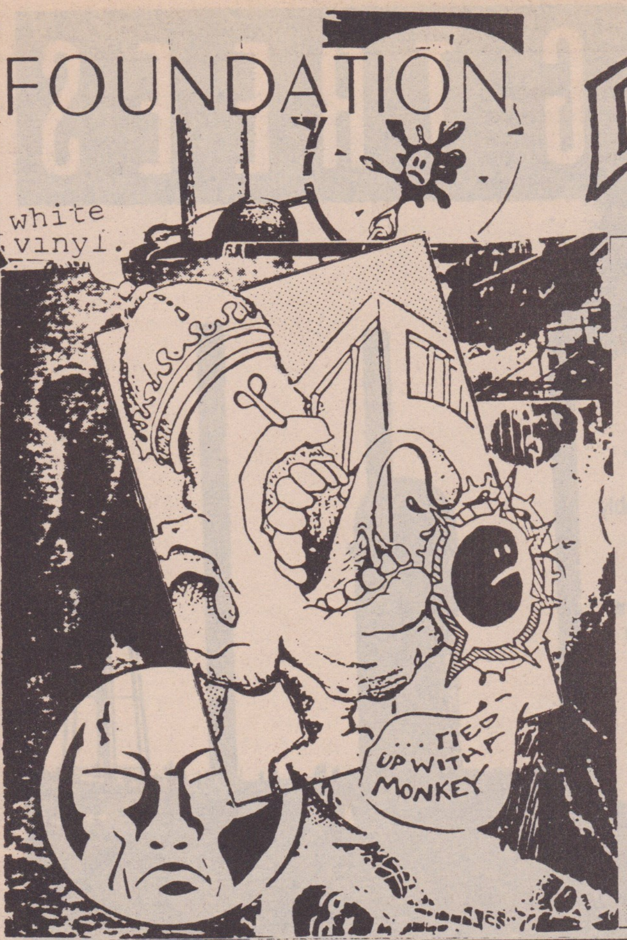
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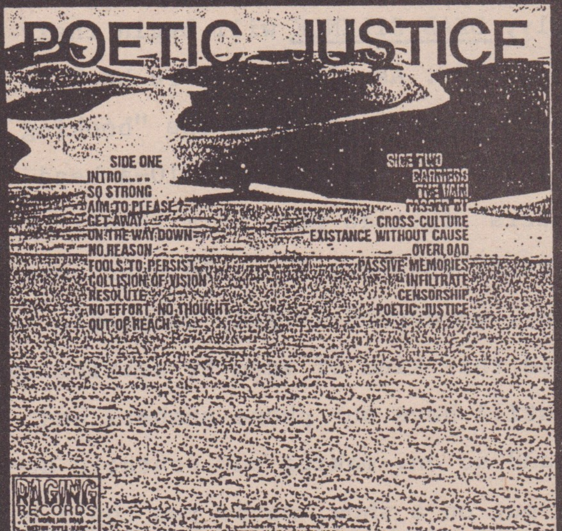
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The Psychotic Pineapple/ Sacramento, CA

Dear MRR,

This is in response to Craig Anderson's letter in issue number 70, wherein he stated his intention of "opening up further discussion of religion" in the alternative music scene.

It might be noted from the outset that I am an adherent to any number of philosophies which might conceivably play the role of a "religion" in my life. I am an advocate of anarchism who supports the decentralization of power in the U.S. and other countries. I am one of the few male feminists whom I know, and I fully support the feminist critique of society. I share in Lawrence Livermore's "reverence for the earth" by contributing to numerous envionmentalist causes. I am a strict vegan who is actively involved in the animal rights movement.

I am also a Christian.

This letter is intended to continue Craig Anderson's discussion of religion, and hopefully provide readers with a different pespective on Christianity. I will be responding to Craig's slightly negative comment about Chistianity over against Buddhism, specifically his reference to the "sexism(hetero-sexism), speciesism, and fundamentalism of Christianity."

First, let me state that I agree with Craig's assessment of traditional Christian prayer as selfish. His is a criticism which I share on this matter. I feel that this area of Christian life is in drastic need of reform, and that Christians can learn a great deal from Buddhists on the matter. I also agree with his insistence that the "fanatics" in most world religions, although dangerous, are generally the exception and not the rule. Fundamentalists do not represent the majority of Christians any more than Nazi skinheads represent the majority of "punkrockers."

Now, this letter is not intended as a defense of the numerous crimes of Christianity, nor as an attempt to "convert" the readers of MRR. I am not some brainwashed "Christian soldier" out to defend the Church against "pagans and heretics." I do not offer any excuses for the countless "holy wars" and periods of disgusting intolerance that have been so much apart of Christianity's unfortunate past. I regret that the Church has made itself such a blight on the human race.

However, although I acknowledge that Chrstianity has helped to perpetuate sexism, homophobia, and speciesism, I do not think that sexism, homophobia, and speciesism are what Christianity is all about. In fact, for each and every Christian defense of these ideologies, there is extensive and convincing opposition *from within the Christian religion itself.*

With regard to sexism, for instance, many modern readers are apalled when they read the biblical teachings on marriage. However, if we look at these teachings in their proper perspective, they aren't quite so terrible. During Jesus' time, women were worse than second-class citizens, they were nothing short of property. A man could divorce his wife as easily as he could sell his mule. If a woman found herself abandoned by her former husband, she had ony three choices; depend on her father's family for support, which was unlikely because such an occurence would have been a "dishonor" to the father; become a non-person and try to live off the land; or, as was often the case become a prostitute and risk being stoned to death by self righteous mobs. When seen in this light, Christ's prohibition of divorce becomes a notably "feminist" sentiment, because it is motivated by a concern for the welfare and personhood of women. The same is true of St. Paul's writing in other parts of the New Testament. These teachings may have been perverted in the service of sexism, but the spirit behind them clearly points beyond patriarchy.

Similarly, the current Christian prejudice against homosexuality is also questionable from a Christian perspective. Contrary to popular belief among atheists and religious alike, Christianity has not always been the homophobic religion it is today. In fact, Christianity has actually supported gay rights at several points in history. For example, when the ruler of the Spanish Visigoths passed an anti-gay law in the year 650 A.D., requiring the death penalty for all those caught engaging in homosexual activity, the Christian church failed to comply with the law and actively refused to paricipate in the oppression of homosexuals for nearly forty years. Indeed, most anti-gay legislation before the 13th Century was passed without the support of the Christian churches. It wasn't until the Dark Ages, when mass hysteria resulting from bubonic plague struck Europe, leading to the blacklisting of numerous minorities, that the Church became an active player in the oppression of gay people.

Perhaps hardest to deal with, however, is the overwhelming support for speciesism found in the Christian tradition. Every Christian child is taught from birth that animals are naturally inferior to man, and that the beasts are intended to be the slaves of humans. This is probably the majority opinion among Christians today. But the problems in this area are not insurmountable, either. If one becomes familiar enough with Christian literature, one can find ample precedent for animal rights in Christianity.

Throughout the Bible, especially in the book of Isaiah, visions and prophecies of the "Kingdom of God" include descriptions of man living at peace with the animals, which implies that animals have rights and value independent of man. Also, the book of Genesis recommends a vegetarian diet of fruits, seeds, and nuts, and at one point in the New Testament St. Paul expressly forbids the eating of meat (Romans 14:20-21). Furthermore, the great Christian saint, Francis of Assisi, often regarded as "the second Christ," is known to have been a strict vegetarian and lover of animals. Some legends claim that St. Francis was able to commnune with the animals and in his writings, Francis often refered to animals as his "brothers and sisters." Similarly, great Chrstian philosophers such as Leo Tolstoy, Albert Schweitzer, and John Wesley have advanced the argument that those who eat animal foods can make no serious claims to being Christian moralists. Even the Roman Catholic Church itself is unconditionally opposed to bullfighting and similar bloodsports.

Hopefully, the point I'm trying to make has gotten across by now. Religion has certainly been responsible for a great deal of evil throughout history, but despite its unforunate past, Christianity has the potential to accomplish great good, as well. Religion, like all human endeavors, is neither all good nor all bad, and to blame all the world's ills on Christianity, Buddhism, or any other religion is simply unrealistic.

I hope that this letter has done something to further advance the debate over religion. I welcome all response to my ideas and encourage all those with someting to say about them, good or bad, to respond and let me know. Sincerely yours,
Bob Mason/ 2600 Michigan Ave #402-C/
Pensacola, FL 32506

Dear MRR,

This is a letter that has been bouncing around my head for going on two years. I have watched scenes all over the nation fall apart because a few Nazis wanted to cause problems and fight.

NEVER AGAIN is a little saying we Jews have to remind ourselves of when we remember the well over six million Jews and fourteen million Gypsies, Russians and other "lower races" that died at their hands. The New Nazis have publicly stated that if they win their little war that a new Holocaust will occur.

The conditions in Nazi Germany parallel our own situation with alarming similarity. In Germany growing foriegn debt led to a banking crisis and rampant inflation. In the US we have a massive foreign debt and a very shaky banking industry. That with the farm crisis in the South and Mid-west the economy could fall apart at any time.

In Nazi Germany gangs of uneducated, violent, youths roamed the streets beating up Jews, Gays and anyone who had the bad luck to get in their way. They wrapped themselves in a flag and the bible and claimed they were defending both from the foriegner and the communist. Sound familiar?

The fact is the same goals of the old Nazi are the goals of the new one. We as Punks must reclaim our scenes. WE must help those true American Skinheads reclaim their name. I do not subscribe to the Skin point of view, I just respect it and let them make the choice of how to live.

The Nazis in groups WAR and the Confederate Hammerskins beware. We see you and will not let you win. Your biggest weapon is apathy and fear. Our weapons are truth, greater number and will to fight for what is ours. Until Punks are willing to fight for their scene the Nazis will run it.

Before I go, the reason Jews as a race seem to do better is not because of giant international conspiracy. If such a group existed it would have never let you stick your heads from under your rocks. The reason is we are tougher then all you shaved headed poor white trash. We work harder because for six thousand years we have been fucked with more than anyone else.

We as a race survived the slavery of The Egyptians, several attempts of genocide, The Spanish Inquistion, The Nazis and anything else the world can give us. We don't consider ourselves better, just different. All I'm saying is don't blame me if you're too drunk and stupid to get a job.

But it goes on and until the Nazis are destroyed no one is free. NEVER AGAIN NEVER AGAIN NEVER AGAIN.
Kaplan/ Charleston, SC

Dear MRR and readers,

People often use these letter to the editor pages to warn other members of the scene against bad elements of the scene; people who claim to be band managers who set up shows that don't happen, mail order operations that steal your money and don't send you what you ordered and so on. Well, it's been brought to my attention that I'm one of these bad elements and I figured it was my duty to warn people, especially those who've been in direct contact with me—this seems to be the quickest way to do it. Anyhow, I guess the best I can do is share with you all the letters I got yesterday informing me of my new status in the scene:

"*Dear Jen,*

*"Well hello there, it's been awhile since I've written and my apologies for not answering your last letter. I received your letter today that probably a thousand other people received. I'm gonna come right out and say what's on my mind (that's the kind of person I am no bullshit about me) and this is also the reason I haven't written. Jen your sitting on top of a wall afraid to fall either way. You want to go with the alternative way of life, but you don't want to give up your standard of living (middle class, conservative, etc) So how can you possibly write a paper on something you know very little. Sure you may know a little about the music part of this lifestyle but you know probably nothing about the lifestyle itself. It's not just listening to some hardcore or dressing "punk", and it's not necessarily a political movement. It's all about change. Okay granted you and I may say and do some of the same things, but are they for the same reasons? I made a committment years ago, simply put I think you're a poseur, there's gonna be a time where youre gonna have to choose one side of the wall, which way will you go? So, until you've lived in this lifestyle first hand and struggled with and or in it, I feel out of respect for those of us who get our hands dirty you should forget about this paper now. Before I sat down and gathered my thoughts in this letter, I talked to many others who have lived this way longer than I've been into it and most agree with what I'm telling you, but for now I'm speaking to you one on one. I think you should sit down and think about which way you'll go after college (and no choosing the alternative lifestyle doesn't mean drop outta college for all means if you can stick it out do so) go and talk to an old timer in this scene. (not one of these spoiled suburban brats who do this just to piss their parents off or to just be "chic". Last but certainly not least, I find people like you very offensive, and people like you are part of the reason that this scene is slowly dying and in the mess it's in. Too many rules involved. Well I'm sure that at this point there's not too much you want to say to me, and that's sad but...I'm sorry if I hurt your feelings those were not my intentions but....one more thing to be straight is one thing, but to try to brain wash every-one else into being straight is something, this whole scene was built on something they call "freedom". The choice to do anything that I feel as long as I hurt no-one other than myself. The average straight edge preacher, has the same mentality as the Christians and yes even the nazi skins, Klan, (etc.) don't do this. Don't do that, hate this, like this. What happen the freedom to do without being criticized? What happen to the unity in this scene, I'm more on the movement side of the scene, because all the music sounds the same, their are a few good new bands but most of them are from Europe somewhere, but the veteran bands that are still around still sound good and kick ass, the best band there's ever been got outta this scene because they saw what was happening the last time I talked to Winston Smith, he told me the real reason why DKs broke up, because everyone's against everyone, no unity so you might say that this scene is what broke the Dead Kennedys up, and they were the best HC band there's ever been, and theirewill never be another band like them. Well I guess I've babbled enough, so I wish you the best of luck in your middle class standard of living. The same standard that wants to kill the poor. Yea the American dream...Its all a lie!! "True stormtrooper", No mercy. D.*

*"P.S. I'm not knocking SE all I'm saying is everyone has the right to live their own lives any way they want, without someone trying to make them live and think the way the S.E. person does."*

Well, D. (you know who you are) so you held a trial and the jury's declared me guilty: I'm a poseur. I have to admit your letter shocked me a bit, then I laughed, but then it shocked me again. Not because you called me a poseur, for that term is batted around the scene constantly, but because of the hatred that you've chosen to direct at me.

First I went back to check my last real letter to you. Damn, I was happy when I wrote that, wasn't I? Everything was finally coming together for me so I wrote a disjointed, giddy letter at roughly two in the morning that at three in the afternoon didn't make for great reading. The new form letter that so enraged you was sent to 20, not 1000, people whose opinion I value, who I've had contact with before. Another letter in more detail was sent to some members of bands, zines, promoters, etc. The question my letter asked was who has power in the scene in your eyes. That is not the topic of my paper—I'm writing for a political science class about the "survey method" of determining the power structure of any given organization. I completely expected my experiment with the scene to fail—That was what I planned to write about; no names given, no scene secrets exposed to the evil authorities. My point is that this method of gathering information will fail when the organization is as loose and far flung as the scene is. The same day I received your letter I received several other replies from people who had no trouble taking 2 minutes to answer the question.

I've often written about the problems of being in the scene while living most of your life surrounded by people not in it. See the Feb. issue of MRR. It's not difficult to be alternative when you're surrounded by alternative people. It gets tough when you're the only dissenter in a huge crowd of satisfied conservatives. That's a more accurate description of my comfortable middle class life you love to point to.

I have been very lucky so far; I do come from a financially stable background, but my parents are products of the depression. They didn't inherit riches, they worked their asses off, and I value my education more knowing that it is paid for completely from my parents' savings; we get no financial aid in any form. I will owe my parents forever, and I love them very much—I suppose that makes me a bigger poseur. Yes, it's hard to pull away from that life, and it's hard for my parents to understand why I choose to fight the system when I could have it at my feet. It scares my parents when I speak out against discrimination, but scared as they are they've come to realize that what I'm doing is important. We lost relatives in the holocaust; my parents realize that they cannot be so selfish as to try to keep me safe when our country is experiencing another surge of racism.

Anyway, my middle class background hasn't all been pleasant. We all have personal hells—some are physical, caused by poverty, neglect, or abuse and some are psychological. You know about my personal hell and about the man who caused it. It strikes me now how much you resemble him. I trusted you as much as I trusted him and opened myself up to both of you. But neither of you were interested in me, the person, only how you could hurt me. I've never understood how to hurt someone deliberately; I guess that's why I never see it coming. And of course it hurts me when people do this; I'm human.

You questioned my knowledge of the scene (or is it the scene—maybe we're not talking about the same thing at all). I didn't know I needed credentials. One of these days I'll send you my resume, references upon request of course. I get my knowledge of the scene from people; those I know personally and those I write to. And no, by no means are there thousands of them. I'm not trying for numbers. The people I write to are real, they care about the scene and we exchange information, ideas, and encouragement. I consider the people I write to as friends. Even though I haven't met them, I have read their words and they are incredible people—they are the scene.

Oh, and yes, I'm straight. You can't make me ashamed of that either, but I doubt you can say I've ever preached it. Maybe you should talk to a few more straights before you lump all of us in one category—who's making the rules now?

Enough of my babbling. I don't understand your hatred, I won't pretend that I do, but I feel that it's just this kind of hatred and name calling that weakens the scene. This is a scene of alternatives, though, and the alternative to hate is love. I, too, made a commitment years ago; to love, not to hate. I love the music, I love the people, I love the work and I love the scene. You and all your kind can't destroy that. And try as hard as you like, but you can't stop the scene from changing and growing. New kids are joining from every background and they won't be content to be dictated to by the "old timers". You probably won't have much to say to me after this and that's sad....so I wish you luck.

To the rest of you...well consider yourself warned about me, but here's another warning. If you decide to care about the scene and put your heart into it you'd better have a thick skin cause this is all the thanks you're gonna get. If any of y'all other poseurs out there wanna get in touch I'm: Jen Van Avery, Box 380, 3820 Locust Walk, Philadelphia, PA, 19104.

P.S. Michael, let's have a M.G.J. the fourth! It'll solve all our problems....(love ya)

Dear MRR and MRR-readers,

I'm writing this letter to share some information/ opinions with all of you people out there.

First of all, in regards to Colin McInnis and his "Third Position" (neither left-wing nor right-wing nor hateful, but positive goody-goody white power). Colin is trying to fool everyone who he can. As a "Third Positionist" he must know about Tom Metzger, North Americas leading proponent of the "Third Position" and leader of such group as White Aryan Resistance (WAR)

Mr. Metzger also condemns Marxists and conservatives alike, an article written by him in WAR! WAR's news-sheet, very closely resembles Colin's letter in January's MRR. He writes, "White racial socialism is positive." Race mixing socialism is negative. Socialist regimes seeking to overthrow 'coca-cola culture' and Zionism, and that are ruled by

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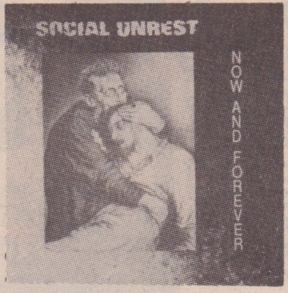

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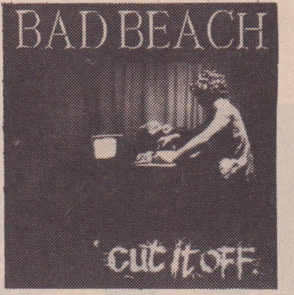

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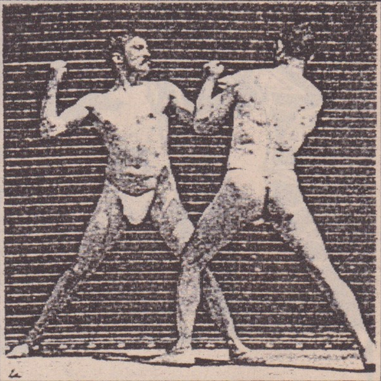

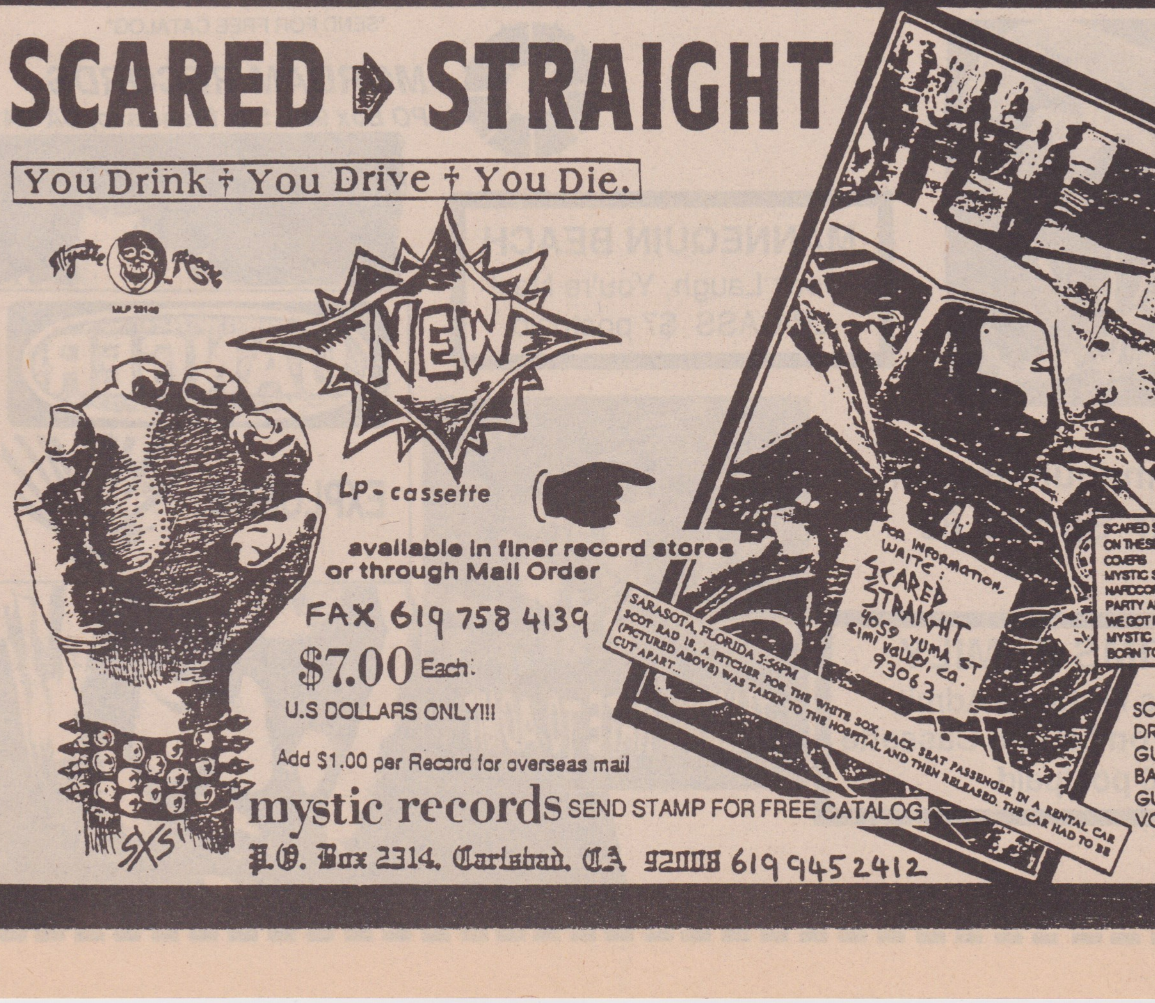

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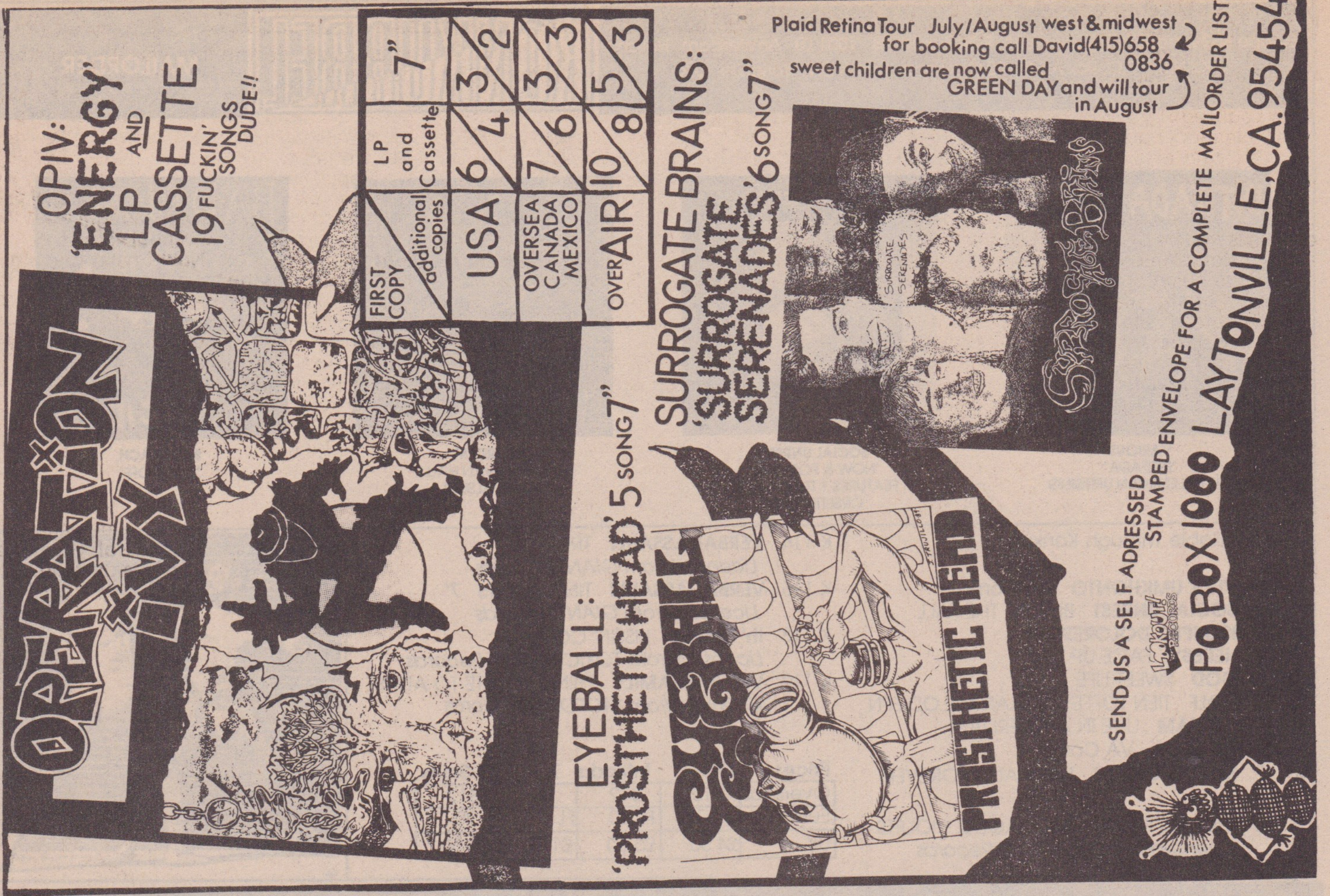
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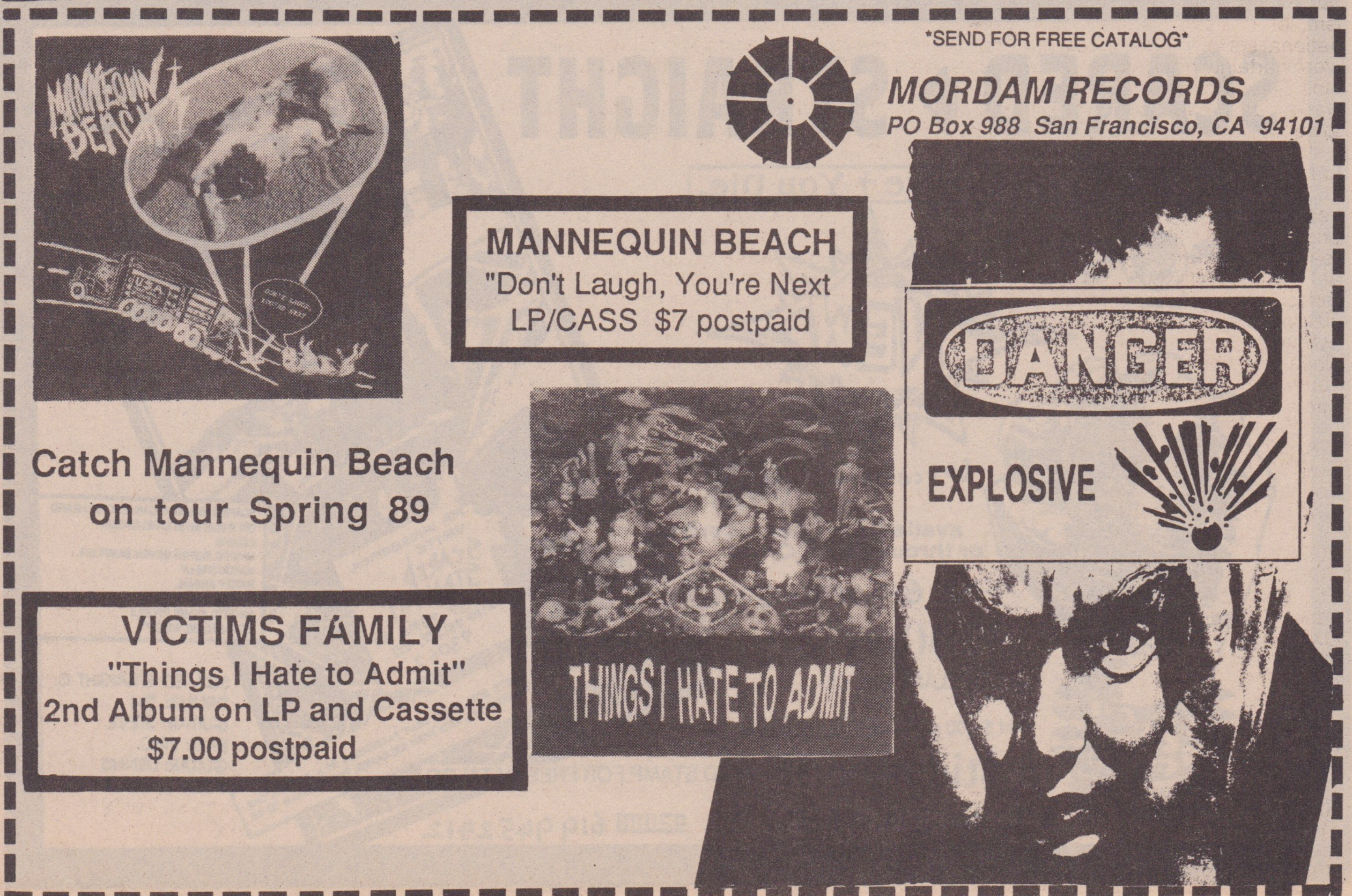
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white men who keep their nations essentially white have our support." Metzger also supports black nationalists, he made headiines a few years ago by a $100 donation to Black muslim leader Louis Farrakhan.

Metzger also claims that "Third Position" racists are essentially non-violent and only resort to violent or illegal means when acting in self-defense. What he doesn't explain is that he perceives the present situation in North America as one where white people are being oppressed by other races so much that what most people would regard as unwarranted violence is accepted by WAR and Metzger, ostensibly as "self-defense".

So at the same time as he claims to be essentially non-violent, North Americas leading "Third Position"-ist claims that "Skinheads are the soldiers in a white supremacist race war and civil war." So at the same time as Third Positionists claim to operate legally, Tom Metzger meets with nazi skinheads who hospitalized an anti-racist demonstrator in Las Vegas in November and promises them funding and two organisers from the WAR-skins in Sacramento.

Metzger's son, John Metzger, is the leader of the Aryan Youth Movement. AYM claims to be the child organisation of WAR. AYM claims responsibility for two executions in American high schools, prints pamphlets calling for random violence against people who aren't white and has attempted to enlist into their ranks the skinheads who murdered an Ethiopian refugee in November of last year.

WAR and AYM are both definitely violent terrorist organisations. Third positionists in France have led race riots... Adolph Hitler came to power opposing the "plutocrats" (capitalists) and the "Russian menace", while advancing a platform of nationalist socialism, or nazism. He also cooperated with nationalists of other races, the Japanese were certainly not Aryans, nor were the Italians. Does Colin think Germany under Hitler was a nice place to live? Would he have liked to be a brownshirt (1930's German version of a skinhead) once Hitler decided to add them to his hit list? Enough said.

Second point I've noticed over the past year or so quite a few letters in MRR from prisoners of the state. For all such prisoners reading this, here are some addresses for anti-authoritarian leftist collectives who do "prison-support", i.e. who will try and publicize your plight, who penpal, who sometimes (when they can) send free books and magazines and who try to give legal advice as to your rights as a prisoner. Here are their addresses: BOOKS FOR PRISONERS. c/o Left Bank Books, Box A, 92 Pike St., Seattle, WA, 98101, USA/ WIMMINS PRISONER SURVIVAL NETWORK, POB 770, Stn. P, Toronto, Ontario, M5S 2ZI, CANADA./ PRISONER BOOK PROGRAM, c/o Redbook, 92 Green St., Jamaica Plain, MA, 02130, USA/ TORONTO ANARCHIST BLACK CROSS, POB 6326, Stn. A, Toronto, Ontario, M5W IP7, CANADA / LONDON ABC, BM Hurricane, London, WCIN 3XX, ENGLAND/ OXFORD ABC, Box A, EOA Books, 34 Cowley Road, Oxford, ENGLAND/ VANCOUVER ABC, Box 2881, Vancouver, BC, V6B 3X4, CANADA/ MIDLANDS ABC, 70 High St., Leicester, ENGLAND/ DENMARK ABC, c/o Tordenskjoldsgade 38, 4200 Slagelse, DENMARK/ BOLTOIN ABC, 16 Wood St., Bolton, ENGLAND/ MELBOURNE ABC, POB 257, Collingwood, 3066, AUSTRALIA/ LEEDS ABC, Box JAG, 52 Call Lane, Leeds 1, ENGLAND/ SHEFFIELD ABC, c/o Palm Tree Box, Sheffield Peace Shop, 5-7 Exchange Place, Sheffield SI/ GREECE ABC, 8 Aristidou Street, 10559 Athens, Greece/ California ABC, POB 215, San Lorenzo, CA, 94580, USA/ NEW YORK ABC, Left Over, 983 Metropolitan Ave., #D3, Brooklyn, NY 11211, USA/ FINLAND ABC c/o Aki Riekkinen, Riiantie 3D 39, SF-02780, Espoo, FINLAND/ LIVERPOOL ABC, POB 110, Liverpool, L69 6AU, ENGLAND/ MANCHESTER ABC, c/o Raven Press, 75 Piccadilly, Manchester 1, ENGLAND/ PLYMOUTH ABC, POB 105, Plymouth, Devon, ENGLAND/ SWEDEN ABC, c/o A.S.F. Box 5088, S-291 05 Kristianstad/ PRISONERS RIGHTS GROUP, 2075 E. 12th, apt. 303, Vancouver, BC V5N 2A9, Canada/ OFFICE Des Droits des Detenus, 1030 Cherrier no. 303 ,Montreal, Quebec, H2L 1H9, Canada/ QUAKER COMMITTEE ON JAILS AND JUSTICE, 60 Lowthar Ave., Toronto, Ontario, M5R 107, CANADA/ THUNDERBIRD PRISON ALLIANCE c/o Thunderbird free press, POB 193, High Bridge, NJ, 08829 USA (specifically for native prisoners) / PHOENIX RISING, Box 165, Stn. A, Toronto, Ontario, M5W IB2, CANADA (specifically for inmates in psychiatric "hospitals")/ SYNDICAT DES ELEVES, 2035 Boul St-Laurent, Montreal, Quebec, CANADA, H2X 2T3 (specifically for youth in reform schools and prisons)/ GAY COMMUNITY NEWS PRISONER PROJECT, 62 Berkely St., Boston, MA, 02116, USA/ PRISON LINKS, PROGRESSIVE PRISONERS MOVEMENT, 462 1/2 Granville St., Newark, Ohio, 43055, USA.

Also, if AIDS info. is scarce in your prison, and if you can get to a telephone, here are two toll free numbers, 1-800-342-7514 for talk and facts & 1-800-221-7044 for info, pamphlets.

One last thing, Freeman Meghdadi and William Nelson, did you get my letters or were they censored? I have been trying to get in touch with you for months. Write me!

Death to liberals,

The Syndicat des Eleves/ 2035 Boul. St Laurent/ Montreal, Quebec, CANADA, H2X 2T3.

MRR & Readers,

Greetings and Oppression from the house of Corrections. I have been waiting to write this letter for quite a while now, but couldn't seem to find the inspiration reading Mitzi Waltz's article in MRR #66 titled Exploit Yourself I found it. At this time let me bore the shit out of you.

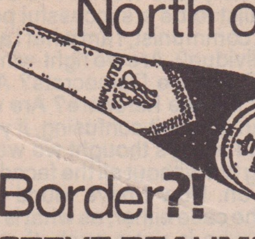
The scene is not dead in the sense that it fails to exist, however it is borderously on the brink of extinction in the sense that its ideas have been dilluted by misconceptions and stereotypical labeling by society in general. Whereas, that image of violence, racism, (synonymous), counter-productivity, and rampant drug use become reality to those who have had no first hand experience with "Punk Rock" (As Mitzi points out punks themselves now portray themselves in this image) - As a result this draws persons (and I use the term lightly) who are partial to these particularly contemptible characteristics into the scene while simultaneously warding off others who would otherwise have made lasting and creative contributions to the scene, such as the various endeavors that Maximum Rock and Roll has undertaken over the past years. So, it is not dead, albeit the motivation behind the scene has become extremely turbid.

And what is our motivation? Is it just pubertal rebellion? Are we trying to change the world? Were we just sick of the "succeed at all costs" dogma that was shoved down our throats by society? Do we have to be a successful capitalist to be a successful person (No, I'm not a communist, I am what I am, a free thinking individual). Are we right-wing? Are we left-wing? Are we Democrats? Are we Republicans? Are we hardcore? Are we Skin heads? It can get a bit confusing, if you see what I mean. I always thought we were just people having fun without all the facades that "others" put on. Now I have found out that is not totally the case either, as what is an "other" someone who is not a punk, that in itself could be classified as facism. Besides, I have met many decent people who are not punks, and when ever I do meet someone who thinks for themselves I attempt to convey my opinions and beliefs and explain what "Punk" (that word again) is all about. And it is hard, as their only other exposure is from the Media, Chips and other prime time mind fucks, but I keep on informing.

Anyway, when people start thinking more and reacting less we'll all be better off. Unfortunately, thinking is as of yet not a much cherished or glamorous pastime.

Let me touch upon one comment that I made previously, which is that rampant drug use is contemptible. I do not make that statement because I prescribe to the straight-edge philosopy, but rather due to the fact that I lived that particular lifestyle and am now serving a twelve year sentence in the Federal Pen for bank robberies. I won't sit upon my lofty perch and criticize anyone for using drugs, as that is anyones choice. Even though many criticized me to no avail, and I am now paying the fiddler so to say. I ain't talking about weed, acid or even booze, as I could always handle them all. I'm talking about Heroin folks, and it's cool at first!, but in the end you'll sell your soul, enough of the just say no to Heroin talk, Heroin's a motherfucker!

*Gas is not nice, or so they said*
*Shouldn't be allowed, kills people dead*
*Death's cool vapor, silently creeping*
*Not only the soldier, but young children sleeping*
*No need to worry we have a prevention*
*Sacred and solid the Geneva convention*
*A trusting world that believes no lies*
*Like deja vu, the Treaty of Versailles*
*The Treaty of Versailles, a global treasure*
*An empty assurance, to Hitler's great pleasure*
*As he bombed and passed his way into history*
*The world stood still for unprecedented misery*
*The price of fine words, without any backing*
*The corporate system in compassion lacking*
*But money is everything! death equals cash*
*So Iraq passed Iran, Now let's not be rash*
*For as oil is money, and money is all*
*Let's call up the troops and state a withdrawl*
*Sending their lies to the people back home*
*Far away in the desert, a child's last moans*
*Peace would be nice, how sweet it would be*
*But for now take these guns, for a nominal fee*
*If these words hurt your pride, or make you feel blue*
*Just open your eyes and you'll see that they're true*
*Corporate death under the flag,*
*Red, White, and Blue*



# North of Whose Border?!

**STEVE BEAUMONT**

This column marks a return to politics, which is what I should be writing about anyway! It's a three-part diatribe this time (two pieces about Canada, one about the U.S.) so you lazy readers can pick and choose which bits you want to pursue. Live and learn folks...

PART 1: For the benefit of persons like Mr.s Chadbourne and Board, this first piece will explain in very simple terms why Canada's leftists oppose free trade while the right endorses it. The problem is based in Canada's economy which, as even our Prime Minister said before he was P.M., is largely a branch plant one. The nature of this kind of economy creates a situation whereby, in order to survive, a country must give companies a reason to maintain their branch plants. In Canada, this reason is based on three things; a cheap dollar, tariffs, and content requirement agreements such as the Auto Pact. With the Free Trade Agreement in effect, one element - tariffs - is automatically eliminated, leaving the dollar and existing content requirement agreements alone in providing the incentive for American companies to operate their branch plants. Now, if you consider that the U.S. government has already started to pressure Canada into raising the value of the dollar, our country starts to look a little less attractive to Yankee companies. "So what"?, you say, "let them compete on an equal plane and see how they do". Well, that would be fine and dandy if it were an equal plane, but it's not! Canada has tougher environmental controls, social program contribution laws, and employment standards while the States has a larger labour pool, lower average salaries, and a largely laissez-faire government. If that sounds like a level playing field to you, then I suggest you seek professional help immediately!

The bottom line to all this is that Free Trade, left unchecked, has the potential to ruin Canada economically and I don't see why any responsible government would possibly want to enter into it! Furthermore, this is all on top of the other negatives such as the loss of control over our natural resources and the increased vulnerability of our cultural industries! In the immortal words of the inventor of the vacuum cleaner; "It sucks"!

PART 2: In this section, dear readers, I wish to explore a couple of frightening possibilities concerning the 'democratic' system of the United States. The first aspect of this examination deals with who votes and the second relates to how they cast their ballots. Both are disturbing in their credibility and both belie the great democratic myth of the U.S. of A.

To begin with, I'd like to quote Noam Chomsky from the January issue of Zeta Magazine (an excellent Boston monthly). In his column on foreign policy, Chomsky states that, "it is only when the threat of popular participation is overcome that democratic forms can be safely contemplated". In other words, democracy for all doesn't work! When you think about it, this makes a great deal of sense when applied to the American model. Given the premise that the two Yank parties are essentially the same (which they are), it stands to reason that they wouldn't want to involve too great a percentage of the population in the political process. Imagine, if you will, the non-voting 50% actually having a voice in the election! Something as drastic as that might actually cause a serious sway in the status quo or, heaven forbid, lead to the rise of a third party! Obviously this is the last thing that the Democrats or the GOP want, so voter participation must be kept at a consistently low percentage. This explains why election act ammendments which facilitate voting repeatedly die on the floor and why those measures which have passed have taken decades to make their way through the legislative process. Moreover, this is just the tip of the iceberg as far as the manipulation of 'democracy' goes; read on.

The second part of this little political discourse concerns a theory so perverse and so potentially dangerous that only the most cynical of election watchers would ever think it. It concerns these three questions: 1) What if the Democrats felt that there would be an economic downswing in the next four years? 2) What if the Democratic Party planned its strategy not in terms of four years at a time, but in terms of twenty or more years? and 3) What if the Democrats meant to lose the election?

I know it sounds crazy, I don't even believe it myself, but the circumstances certainly are enticing. Here is a party coming into an election with its only opposition stuck painfully in the greatest scandal since Watergate and they still manage to lose, and lose big! They stumble around blindly during the campaign with no clear election strategy, they publically rebuke the one man who can deliver at will, a massive block of black votes, and they deny to even answer the most mean-spirited campaign tactics ever seen in a U.S. election. Add these facts to the established prediction by many economists that the North American economy will be going into a severe downward trend within the next couple of years and the thesis looks all that more attractive! It is indeed a scary thought and reeks of massive, wholesale conspiracy, but the one thing I've learned from following U.S. politics is that you can never rule anything out. If the CIA or the FBI starts watching me soon, I'll know for sure I'm right. I'll let you know...

PART 3: The last piece to this puzzle of political madness concerns a problem I've been having with my very own country. You see, it's been getting pretty embarassing lately to be a Canadian and this is not a position I feel comfortable being in. In the last two months, so much shit has hit the fan around here that I'm still trying to get the spots out of my clothes. But enough vague allusions, let me elaborate.

The first embarassment arose when it became public knowledge that Canada's trade with South Africa in the past year has actually increased! While this might not even raise eyebrows elsewhere, Canada is supposed to be a Commonwealth leader in the battle against apartheid and thus it seems more than a bit wrong to be increasing our support of the economy there. Add to this the spectacle of our External Affairs Minister, Joe Clark, sounding off in public about how we can't afford to trust the Soviets and generally coming across as more hawkish than even Maggie Thatcher, and you can see how it hasn't exactly been a great year for Canada internationally thus far.

The second big embarassment of '89 teaches university classes at an Ontario school. This moron named Phillippe Rushton came out with some halfbaked study which concluded that race and intelligence are intrinsically connected. So he presents this paper to a conference and, before you know it, there he is on Geraldo spouting out his racist crap! And all this in the middle of some highly sensitive hearings in Toronto investigating charges of racism in the police force. All in all, it didn't make me feel terribly good.

This said, however, I would like to conclude with one thought; I'd still rather be an embarassed Canadian than a proud American any day!

MYKEL
BOARD
SAYS
you're wrong!

I was sitting in the Dugout bar looking at her breasts. Usually, well-endowed females thrill me even less than well-endowed males. I didn't call my second album "Boy With a Cunt" because I like boobs. But these were. . . well. . . it's hard to describe without using your cupped hands and pushing them upward against your chest. They were perfect breasts, those two. Big, yet strong, upward lifting, like a good Negro spiritual. They were the kind of breasts that scream, "Look at me now! You can't miss me— and you love it!" I couldn't keep my eyes off them.

Yep, this is going to be another column about girls. I know I promised a crossword puzzle for this month. Sorry, I have other things to say first. Let the critics complain that I can never think of anything new to write about. I'll stand by the famous writer who said that all great novelists do nothing more than retell the same story in a better and better way. As to the homo complaints. I have nothing against homos. Some of my best friends are homos. Most of the boys I've had sex with, have been homos. In B.A. (Before AIDS) times, sacking out the new boy was as fun and easy as asking, Do you come here often? But as times get rougher and there are fewer and fewer heres to come to, girls turn out to be as available as— if quite a bit weirder than--boys.

Also, during the last year or so, my life's spin the bottle has most often stopped with its head pointing to a member of the vaginated class. That's just the way it's been. Sorry, boys. Make me an offer.

Back at The Dugout, I can't remember who sat on the other side of me. It was either Jesse from THE THING or Mike Edison from SHARKY'S MACHINE. In any case, one of them introduced me to the girl. "This is Mykel Board," he said, "He likes your breasts." Immediately the room stank from the burnt smell of my skin turning red.

"So you're Mykel Board," said the girl, "I always thought you were taller."

As it turns out, this gal plays bass for an all-girl scummetalpunk band called THE LUNACHICKS. Although she wasn't par-

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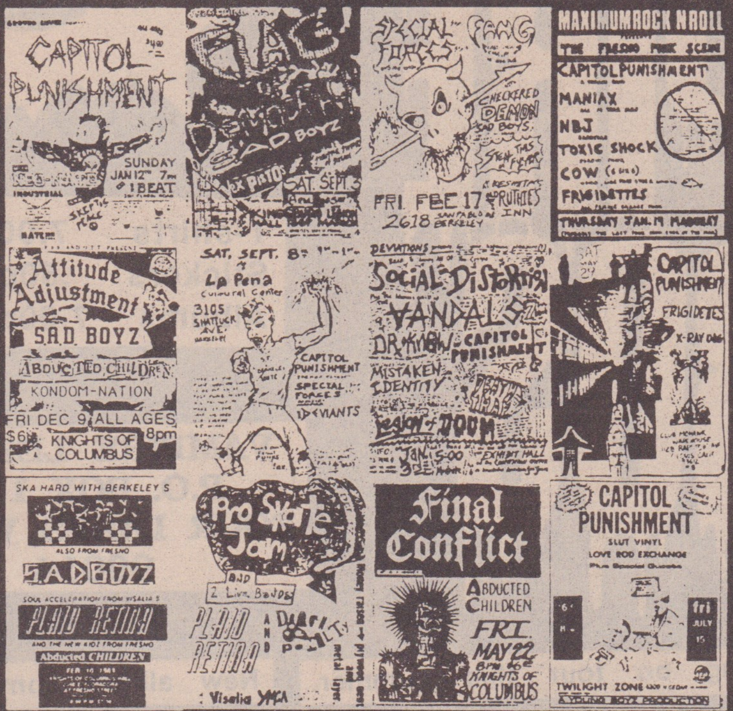
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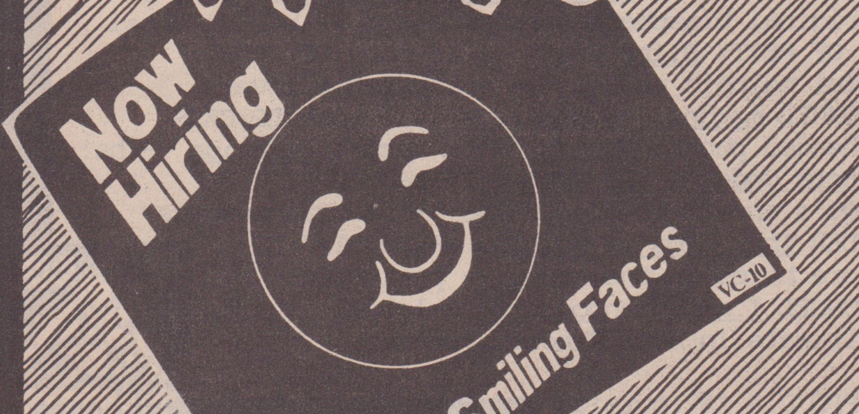
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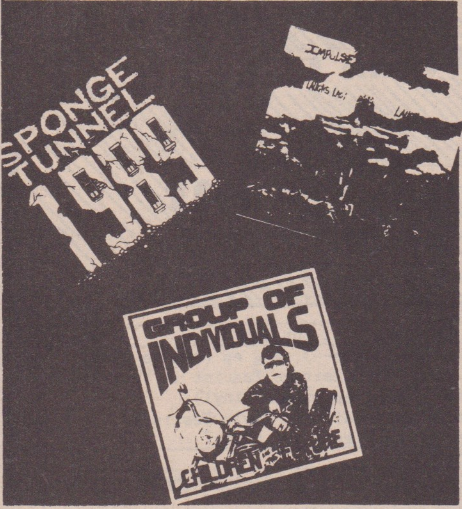

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# DOG!!!"

ticularly friendly at The Dugout, she put me on the guest list for their show at a little blues club around the corner. They were great! Lots of young highschool girls with breasts of their own stood right in front of the stage. They bent forward loose-necked and twirled their hair to the beat of their idols. In the audience, pornstar Annie Sprinkle (I'll mention her again later) nearly popped out of her corset with enjoyment. I have to admit to a little popping myself. It was girls' night out and I was happy as a bull in the milking pen.

See that band, if you can. Besides the girl with the breasts, the drummer is only the tiniest fraction less of a superwoman than the Bar B-Que Killers' singer. (Yes! I know the BBQs are from Georgia. Okay I made one mistake in the last 5 years! Their singer's still a goddess and I hope she writes to me.) LUNACHICKS are pure sex, power and rock and roll. All girl and proud to be it. I was inspired. Girls can provide a never-ending source of inspiration. Sometimes they can be pretty nasty too. Even in that nastiness, however, there is a lesson to be learned.

"What makes an artist great is his ability to turn his life's most horrible disasters into art." —Some college professor I had.

The human body is smart. It can take the experiences of the outer world and turn them into metaphors. When you're speaking with someone who is a pain in the neck, you might find yourself rubbing the back of that organ as if confirming the fact. A schoolteacher who's a real headache— might actually cause one. I want to talk about throwing up.

A few days before I started writing this column I had another girl misadventure; one of life's mini-tragedies that pile one on top of the other until you feel like sucking on a gun barrel. I'll tell you what happened.

We'll call her Ms. S. A Southern girl with northern roots, she was more like a human being than a girl. She had a quality of instant compassion. Completely without pretense, she was like the pal you grew up with, discovering only post-pubescently that her gender was different from yours. It was crush at first sight. I visited her at work, called her at home, not a day passed where I wasn't soothed by her voice. She could stand next to me and not say or do a thing and I would feel good. Oh yeah, I was hooked.

My birthday closed in. Me, born on the same day as Johnny Rotten and Norman Mailer— a mutant combination of the two. I joked about having a surprise party for myself. Ms. S suggested that I give her a list of folks to call and invite. I took her up on it.

A short time before, at the beginning of my heady crushiness, I had introduced Ms. S to my best friend, Mr. M. Shortly after that introduction, she asked me if the guy was "a smoothy." I assured her he was not. He was just friendly, I said. Nothing to worry about.

Mr. M volunteered to help Ms. S with the party. She agreed. Two days before P-time, S and I went to a Greek restaurant for dinner. Over a shish kabob for me and a fallafel for her; she sprang the ultimate party killer: she had fallen in love with my best friend.

"Mykel," she said looking into my lamb-fat dripping face, "I have to tell you this. I really like M."

I couldn't talk with my mouth. I was choking on the pita. My eyes asked, "that way?"

Her eyes answered, "Yes, that way."

Yep, there they were together, S and M, the host and hostess of my birthday party. Yep, he smoothied his way into her. . .er. . . heart. And I still had to go to the party! Not only had she rejected me for my best friend— she also had the world's worst timing! Couldn't she have waited until AFTER the party?

Sure it's funny. Comedians are artists too. But what's important for this month's lesson is what happened after I got home from that dinner. I was so depressed I could hardly move. I crawled over to the couch and laid myself down. I couldn't fall asleep. Those "how-could-they-do-that-to-me" and "I-should've-never."and "I've-had-it-with-kids, no-one-under-the-age-of-forty" and dozens of other clichés cliched through my mind swirling and churning like a stomach full of rotten meat. As a matter of fact, I found myself with a swirling and churning stomach full of meat. My freshly eaten dinner pitched and plunged in my stomach in a physical metaphor for what was going on in my mind. I threw up.

It didn't come easy. I had to stick my fingers down my throat and push on the back of my tongue. The first surge of lamb pieces and partially digested lettuce just missed my hand. The second surge did not. I didn't care. I was feeling better. I was throwing up the hate, stupidity, fantasy relation, false dreams, whole slop and slaboodle that lay undigested in my head, came out my mouth, splashing into the toilet bowl to be flushed away.

My head resting on the toilet seat, I looked down at those brown chunks of self-pity and green slivers of self-deception. I could smell the love-lost-that-was-never-there. A taste of bereavement— like two friends had died (in my mind they had) clung to the back of my throat. I couldn't eat the entire next day. I knew that anything I tried to force into my stomach would fight it's way back up.

Still, I felt better for it. I know myself well enough to realize that these pains don't last forever. In another few months, I won't hate the new couple very much. (They might not even BE a couple by then.) By the end of the year, I might even be able to say hello. I've tried to hold grudges before, but I was never able to do it. Now I realize why — or at least part of the reason. I throw up.

Am I a special case? I don't think so. Just a few days ago, I saw my buddy, Nicole, a really pretty girl who works at the same place as S. That day, she wasn't looking so pretty.

"I'm sick, she said, "I can't keep any food down." "Maybe you should take something," I suggested. "Nope," she replied, "it's not that kind of sick." I knew what she meant.

"Find a new one," I suggested, "he was probably a creep anyway."

She smiled.

I remember when another one of my pals was so upset at loosing his girlfriend that he threw up blood. His stomach was so anxious to expel the horrors of his life that it squeezed part of itself out through his throat. Bright red gobs of real love lost splashed up through his gullet into my toilet. He cried too. (What the fuck are tears, if not another kind of throw up?)

In Rome, the vomitorium was the place where orgiers went to puke up their massive feasts or stomachfuls of cum and cuntjuice. Usually they would start again on the same thing, although I have a suspicion some of them changed their minds.

With that, I'd like to propose a vomitorium for years of punk rock and how many years of black-haired death rockers and how many heroin cynics and how many blind politicos. Throw up. Yep, stick your fingers down your throats and let your stomach contract. Spew up your black leather jackets, your Doc Martens, your vegetarianism. Revel as those chunks of anarchy, racism, anti-Klanism, and straight edge come through your esophagus and over the backs of your hands. Let mohawks, Reagan/Bush, skinheads, stage diving and all the other trappings pour out of you; leaving a bad taste maybe, but making you feel so much better.

You haven't given them up; my friend who threw up blood is back with the same girl. But you've given yourself a break. You've taken all that partially digested bilge and dumped it into the toilet. There's more where it came from, but at least wash your face before eating again. Catch my phlegm ball? It's time to take that oral enema and start fresh.

For me, my fresh start came with NEW AGE. Until then, I hadn't been a much of a fan of the stuff. My past lives seem to have all been slugs or spirochetes. Quartz crystals don't pop my umbrella and meditation gives me a headache. Even though a lot of porn folks are getting involved with it (Annie Sprinkle just directed the first New Age porn video), it still left me colder than an Arctic Healing Circle.

Despite all this, I have to credit New Age with coming to the rescue in the midst of my depression over Ms. S and Mr. M. New Age bestowed upon me a lucky break. Something that God, in her infinite evilness, generally keeps away from me.

Here's what happened: an artist pal of mine from Denmark was in town showing her works to the galleries. With her came a young male photographer and Annette, a younger Swedish girl.

The photographer was a New Ager. He wouldn't shut up about "wellness," "the healing power of the psyche," and "souls choosing this time to come to earth to experience the great awakening." For me, it sure as angelshit was a great put-to-sleeping.

The Swedish girl thought so too. "If I hear any more of that New-Age-flying-through-the-air-stuff", she said with her oh-so-cute accent, "I'll make him fly through the air from a very tall building."

"Well, you can always stay with me, if he bores you." I suggested.

"That's a good idea." she said, "I'll move in tomorrow." I was so happy I couldn't stand up without it hurting. Not only was there going to be some fine blond nookie, but she had smarts, a sense of humor and came at the depths of my romantic depression. Yep, buckaroos, she was just what I needed! And she was just what I got. Saved by New Age-ism!

But God —that bitch goddess— had to throw in a kicker. She'll let things get good, but she won't let them be perfect. It's like fulfilling your wish to be transported back in time to see THE VELVET UNDERGROUND. Then all they do is play "Lonesome Cowboy Bill" over and over again.

The first problem, in fact, had to do with that band and again - NEW AGE . You know the song from the LOADED album? It's called New Age. Annette said it was her favorite and kept playing it over and over. It's got an obvious line in it about "you're over the hill right now, looking for love." There I was, pushing hard at 40, not exactly hung like Guy Fawkes, slarfing a barely 20 year old. You bet your condom I didn't need that on the turntable while I was putting cream on the cherries.

The other thing was even worse. On the sixth night of our. . . er. . . encounter, right in the middle of IT, she says, "Did you ever think about having a baby?"

Let me tell you, girls. No question is more immediately deflating of the erectile tissues than that one. It's like when you're stuffing that taco between the "oohs" and the "harders" you hear, "Do you think herpes is as catching as they say?" Whoops! Something happens.

"Sorry, I don't know what happened. . It just fell out and doesn't seem to want to go back in again." Still, Annette was a god(dess) sent from the New Age. I'll miss her now that she's back in the land of socialist hell.

Hold your pity for a moment. Things are perking up for me again. Fellow columnist, creative organizer, and fine person Jennifer Blowdryer, has been setting up "smut readings" at a local burlesque house. A week from now, I'll be participating for the second time. At the last one, Annie Sprinkle and a three foot dwarf read the bible. Both of them made stimulating erotic noises while Annie took off her clothes to "And thou shalt not commit adultery."

There's nothing like hanging around porn stars, and porn writers to make you love life again. For those of you who don't read PENTHOUSE FORUM— I finally had an article printed there. It was a "celebrity sex fantasy"; me and Tammy Fae Bakker. For the time being, it's easier to park my penis than it is to park my car. Of course, that could change at the chomp of a fallafel, but when it does— I can always just throw up.

LAST MINUTE NOTING; 1. Lately there've been a whole bunch of anti-black/African riots in China. African students have had to be shut up in their university dorms for their own protection. So much for the argument that racism is a child of capitalism, or "inherently white." No capitalists or white folks involved in that one.

2. Steven Charles wrote to remind me that I promised to tell about the GG ALLIN show here at the Lismar Lounge. (He also told me that GG speaks PERSONALLY to him through his records, just like The Beatles spoke to Charlie Manson. Really!)

Anyway, here's the story - GG was awful. When the show was scheduled to start, GG slumped over a table upstairs, his nose pressed against someone's name carved in the wood. I asked why he wasn't on stage.

"He's waiting for one more bag." someone told me. I went back downstairs. The club was crowded. Dozens of adolescent fans who had just read about the man, came to see the fire and the fury for themselves.

A crashing came across the banister. GG rolled down the spiral stairs. A fan picked him up and dragged him across the floor. He collapsed at the foot of the stage. Two more of his fans grabbed him under each shoulder bringing him—temporarily. Someone stuck a microphone in his mouth. GG moaned a couple of songs and collapsed again. The show was over. Admission had been ten dollars. At first I thought, "GG's really fucked up this time." I was disap-

Later though, my pal Jane changed the metaphorical lighting hue. "You always told me that GG sincerely wants to be hated." she said, "He complained about being liked too much. Right?" I agreed with her.

"Well then," she continued, "just like he missed his big break by wrecking a hotel room and going to jail rather than being on the Morton Downey TV Show. . . he disappointed and pissed off his fans by not giving them the shit throwing violent exhibition they expected." She was right.

GG ALLIN was being GG ALLIN rather than pandering to the expectations of a newly adoring audience. He gave the folks what they DIDN'T want. I heard his show in San Francisco was more typical, but in any case, there seems to be no one in music with more integrity than this guy. Sure the show was awful, but it was GG.

4. The folks at ROIR Cassettes passed me the name and address of this Pole who's interested in American punk stuff (and Johnny Thunders— so he has good taste). I've got too much to do to start up another correspondence, so write to the guy and send him tapes and records. Make him happy! Pawez Czekata, 9-Maja 11B/4, 70-136 Szechzin, POLAND

5. I got a playlist from Spain (I guess—or someplace Spanish). It's called Arraio Irratia and the subtitle is Lejos De Las Estrellas. Does anyone know anything about this? There's no name, radio station call numbers or address on the sheet. What's up with you foreigners anyway?

6. Speaking of Foreigners. I'm going to Japan this summer. I plan to stay for a year if I can figure out a hustle—even if that means (ugh!) work. I already interviewed for a teaching job there, with a suit and tie and real shoes— yeech! I didn't get the job.

Do any readers out there—especially in Japan—know of a place I could work? (I've got an MA in Linguistics, if that'll help.) I'll do most anything that pays; journalism, studio production, music distribution (I've got lots of international contacts) or the old stand-by, teaching English. I'd rather not work in a place where I have to wear a monkey suit, but I'll consider anything. I want to get paid the big Yen and hang around with folks my own size. If you have any suggestions, please write me at the address at the end of this column. At least, send me the classifieds from the Japan Times. Oh, sorry to disappoint you, buckaroos, but I'll continue writing this column from where ever I happen to be eating my sushi.

7. I got and lost Roger's (Agnostic Front) jail address. Maybe Tim's got it. (*Right, Mykel!--Tim*) In any case the UNITED BLOOD ep has been repressed in a limited edition. All proceeds will got to help Roger. (the checks, MO's etc should be made out to "Roger Miret"). The blue or red (no white???) record costs $11.00 including shipping. You can order it from A.F., PO Box 20114, New York NY 10009.

8. Finally, belated thanks to Ron Mather who sent me the Akutt Innleggelse address. Now I need one for Mikael Larsson of a Swedish band called E.A.T.E.R. Anybody know? Send everything and more to the same address: Mykel Board, PO Box 138, Prince St. Station, New York NY 100123.

So long buckaroos. Next time you're on your knees in front of the great white bowl— think of me, okay? -The Real End-

Almost - Due to an error (*sure Mykel-* my last column was ommited. What it was supposed to say was that the major part of the column originally appeared in a German magazine called Hackfleisch and appeared in a slightly different version in English two years later in a magazine called Genius With a Penis.

I like a lot of what Tom Metzger says when he's on TV talk shows. Yup, you heard me right. First off, he's pretty honest, usually more out front about his prejudices and opinions than those liberals or conservatives interviewing him. They regularly resort to name calling or cutting him off with their "indignation", and, to his credit, Metzger remains pretty calm.

I like his rhetoric, too, about how the power elite in Washington, the banks, and corrupt politicians are selling out working people. He understands how capitalism works, and hates it. He, being white, wants to be a leader/spokesperson for the white working/lower middle class, and probably will garner more and more disaffected members of that group because of his candor and courage. He says he's not anti-black, and refers to black Americans as a "captive people" who need their own militant black leadership that hasn't sold out and become "Uncle Toms." He praises black nationalists as being "the most intelligent members of their race." He says he opposes violence, unless it's used for "self-defense."

But Tom Metzger is slick. He presents one face to the viewing public and media, but his organization W.A.R. (White Aryan Resistance) presents quite another face through their publications and propaganda. Rather than coming off as an intelligent group (and Metzger is intelligent), they resort to the lowest forms of race hatred, depicting blacks as subhumans and blaming the crimes of capitalism on ogreish-looking Jews. While Metzger largely speaks publically about attacking the state for its economic crimes, his literature largely attacks the hapless and impoverished minorities, raising racial fear and tension.

If he believes what he says on TV, then why does he pander to the lowest common denominator in his recruiting? Most of his followers are the farthest thing from thoughtful, and Metzger has been able to tap into their frustrations and disaffection, but then, through his hate-mongering literature, has focused them not against the state that manipulates race against race for the few existing opportunites in the capitalist structure, but against their fellow working class members of other races.

The answer to this question is pretty plain. Metzger realizes, as Hitler did, that it's much easier to recruit people racially, and it's easy to create scapegoats for ignorant people to focus their hatred on. Socialism is tough to organize around—it requires people having a sense of humanity, an international outlook at the whole picture, a desire to be open and share. But nationalism and racialism are easy concepts for dumbos to grasp.

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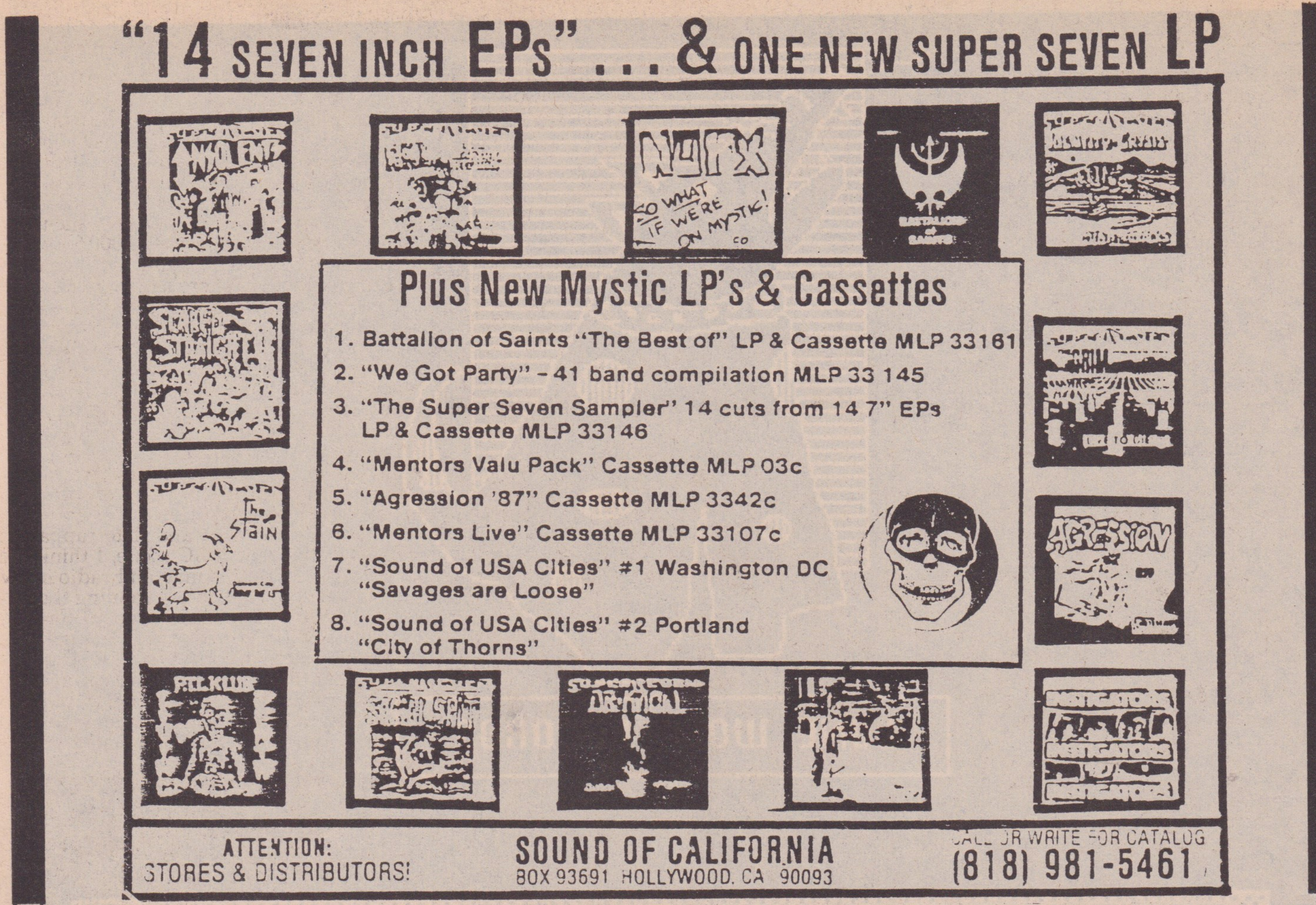

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All that it requires are insecure people wanting to compensate for it by having a superiority over others—be it by nation, religion, sex or race. They don't have to change or open up, all they have to do is hate everything that isn't exactly like themselves. The "masses" can relate to that emotionally, and Metzger, like Hitler, combines his socialism and racial nationalism. Hitler won over a lot of former Communist workers who were frustrated with the complexities and human subtleties of international political and economic reconstruction, who found it a lot easier to swallow simple "racial and national superiority" combined with socialistic programs that aid the working class. Both Stalin and Mao later found that nationalism and racial fear had a much greater appeal to unifying uneducated masses than did theories of international brotherhood.

But because Metzger refuses to take responsibility for the cowardly acts of his recruits (and we've all seen it in action, the bully tactics used against anyone who dares oppose their physical intimidation, as well as their racial attacks on lone, individual people of color) and won't speak out against the violence and murder that his tactics have brought to the surface in a lot of misguided young people, then I lose all respect for the man. I also find it hard to respect someone of intelligence who has the brains to know damn well that American capitalism is not run by "Zionists and Jews". He condemns whites of the power structure for selling out the white race, just as he condemns black leadership for selling out the black community (both true), but names Jews as the boogie man. Hey, greedy WASPS run this country, and sold out working people of all colors, religions and nationalities. They did it with no help from the "International Communist Conspiracy" or the "International Zionist Conspiracy." Greed and stupidity know no racial barriers.

So, Tom Metzger, I think you're right on for showing how pathetic and self-serving these liberal and conservative talk show hosts are, how they typify the spinelessness and corruption of this country. But I lose all respect for you for not taking responsibility for the actions of your followers, for espousing unfactual rubbish about the boogie man Jews, and for presenting one face to the viewing public and quite a different one to your young and malleable uneducated recruits. Eventually, your "soldiers", those ignorant and frustrated skinheads, will be either killed or jailed for their actions that you've encouraged, but you, like all the sellouts you condemn so readily, will get off scot free. And one can already see, because of this two-faced image you sell, that if you ever do manage to seize power with the help of your stormtroopers, that you would do just as Hitler did—off them or jail them once in control, a necessity to creating and maintaining order. The bottom line for you, Tom Metzger, is not your political program. It's more about a grab for power through blatant distortion and manipulation.

And now I'd like to change subjects completely, and relate to you our annual financial report. If you've been reading this rag for a while, you know that MRR is a not-for-profit organization, meaning that no one on staff can draw salary. It also means that we take our profits and either put them into starting other such organizations, or help out existing groups, or put them into upgrading our technology.

This year we did all three. But first, let me give you the numbers.

| | |
|---|---|
| Beginning balance | $1348.92 |
| Income | $144,395.56 |
| Expenses | $145,415.12 |
| Ending balance | $329.36 |

Income was generated mostly from mag sales and ads, as well as from the syndicated radio show, record sales (Turn It Around finally sold out a few months ago), and Gilman (which we ceased doing in September).

Expenses broke down as follows:

| | |
|---|---|
| Office | $19,508.58 |
| Mag supplies & prod | $5,839.17 |
| Printing | $28,345.72 |
| Postage | $10,250.67 |
| Equipment | $29,893.45 |
| Auto | $2,755.13 |
| Radio Show | $1,773.71 |
| Record Production | $6,440.41 |
| Gilman St Project | $29,128.28 |
| Blacklist Mailorder | $10,000.00 |
| Advertising | $750.00 |
| Misc | $730.00 |

Here are some details on these expenses. "Office" includes not just general expenses like rent, utilities, insurance, etc, but includes about $6000 we donated to various contributors, bands, artists, writers, anti-racist organizations, etc.

"Equipment" this year went to buying a Macintosh for Blacklist, upgrading our own Macs, new software, and purchasing a laser copier. This last item was the most expensive, but was our little bit of self-indulgence which we felt we more than earned. While doing Gilman for 2 years, we had very nearly killed ourselves emotionally and physically (on top of our existing committments to the radio show and the zine), and we kinda celebrated by getting this amazing piece of machinery that allows us to do our own half-tones, among many other amazing features.

"Auto" covers car repairs, insurance, etc. We finally broke down the year-before-last and got a vehicle, which really became necessary during the Gilman stint.

"Gilman" expenses ceased after September. When the Alternative Music Foundation took over, we donated to them all the equipment inside—including the sound system, lights, tables, chairs, etc, with the understanding that if they ever make a considerable profit (they operate at a loss now) they'll pay back something, or if they close, the equipment will get sold to pay their debts, with the balance going to us. We've also helped them out financially a bit.

One final expense note: we just figured our taxes for 1988, and it came to a whopping $8007.00—not a pretty sight!!

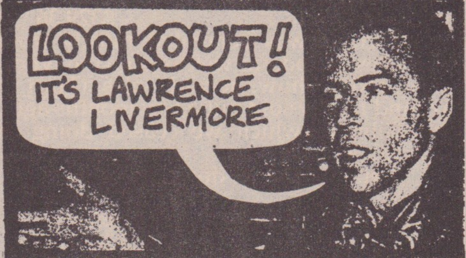
It continues to be a pleasure to create this magazine, to be a forum for discussion, to be able to spread some of the wealth around the scene, as well as to try to practice what we preach by doing this for love—as well as by making our books open to those of you in the scene who have curiosity as to what the numbers are. This is as good a time as ever to thank the people who make this possible. It's pretty incredible that after 7 years of publishing, Ruth, Jeff, Jerry, (since #1) and Brian, Steve and Jerod (since #2) are still involved. I look back at the cover of issue #20 that had pictures of the staff on it, and most of those people are still at it. Besides the forementioned old-timers, Kent is still holding down the fort in England at Southern Studios, Mitzi (who used to do scene reports from Kentucky and New Mexico) is still writing, Mykel slaves away to piss you off, Roger still reports from Japan, Murray still snaps away like crazy, and Chris Dodge did a scene report in that issue (Dec 1984) and he's now doing record reviews regularly. Martin came on with issue #30, and his black-bar layouts still grace these pages. Included in the "Office" category was $4,000 for printing his new book, which you oughta buy so he can pay it back. There's plenty of newer, enthusiastic blood now too, lots of new columnists and reviewers and shitworkers, all of whom do this for no monetary reward (except expenses, if that). People like Lawrence, Walter, Katja, Chairman Chuck, Joz Yates, Jane, Cammie, Honey, Eugene, Mary Jane, Rikki, Sian, Jennifer, Victor, Lily, Joel, Mike "Raging Bull" LaVella, Eric, Al Q, Lük, Irish Rocker, Steve B, Ace and others too numerous to name are very, very appreciated. Believe me, they all rule!!!

Despite the many and all too apparent failings of the punk/HC scene, I think the longevity of both this mag and radio show (there is a whole new crew running the airwave venture now. Thanx go to Radley, Paula, Alisa, Jon Von, Kenny, Marshall, Pat, Will, and Jonathan for reviving it!) demonstrates that the spirit lives. You can rest assured that MRR will keep wailing, will remain a not-for-profit, and will keep doing what it can to live up to the initial alternative values of this scene.

GUEST OPINION:
HELGE

### "TV-REALITY"

Let me ask you how often do we see war on the tv news, newspapers or movies? It's a big number if you count it up! But fortunately we civilized people in the western world aren't involved in such war-activities. For us here in Europe it's the longest period of time without war since '45. Forty-four years of peace, but I see here and there a growing number of people who are now trying to glorify the war. Fighting for your country and for honour is "in" again. We just all forget what war really means. War on the TV is an easy thing to handle, because everyone is able to switch the TV off. War reports in the newspapers are easy to handle, because everyone can throw the paper into the corner. And some small asses pay some bucks for war, because it's entertainment in the form of a movie. That's not the reality! I saw the war, I saw the death, I saw the reality. It changed myself a lot. Believe me, it took me a long time to write about what I saw. I'm working now as a (not-paid) volunteer for the FRIEDENSDORF (Peaceville) OBERHAUSEN, which is a physical and social rehabilitation center for children from war-areas, who have been seriously wounded and who wouldn't have a chance to survive in their country. Innocent crippled children showed me the real picture of war. Little children, who lost legs and arms by bomb explosions, who are paralyzed by bullet shots; who lost hands by Russian toy-bombs, who are burnt by napalm; or who were born with Agent Orange damages!!! These children were brought from Vietnam, Lebanon, Afghanistan and from several African countries to PEACEVILLE. Can any one of you imagine what it means to hold such a little child in your arms, who's crying for his/her mother and who's crying because of the pain? This is the reality of war. It's nothing that you can switch off. It's permanent! Pictures which make you feel burnt-out and angry. Fortunately these children are still behaving like children. They're all shy, but among themselves they're playing like other normal children, too. This makes it a little bit easier for us who work there not to resign. I could tell you a lot about the wounds or how the kids got wounded, but that leads to nothing. It would be just like describing a phenomenon... I think it's much better to prevent such phenomenons! It's because almost every person asks: "That's terrible what happened to these children. But what can I do? I'm all alone!" Let me start with PEACEVILLE. It was founded in 1967 by a citizen-initiative. Between 1969 and 1975 PEACEVILLE brought some hundred Vietnamese children to Germany for medical aid. But because of the war-end and due to the lack of diplomatic relations, the children couldn't be brought back to Vietnam. So the PEACEVILLE had to do social-rehabilitation/integration, too. In the mid-eighties the PEACEVILLE started bringing wounded children from countries like Lebanon and Afghanistan here to Germany. And since '87 we were able to bring Vietnamese kids to Germany, who were born up to 10 years after the war with heavy birth-damages, which were caused by Agent Orange. This is all just a water drop on a hot stone, because there are 100's of older kids waiting for help. For example (just one) there are about 650 children in the Indira Ghandi-Children Hospital in Kabul, Afghanistan waiting for help. Children who were crippled by Russian and Muhadshedin bombs. The hygenic situation in this hospital is unbelievable, so a lot of children get wound infections, which causes the exit for 50% of the children. I've seen this hospital, which made me very depressed. These children definitely need our help. Like I said before, the PEACEVILLE is a citizen-initiative, which lives on the money which comes in from the public, who's largely supportive. We don't get any financial state-support, by the way. In the last 2 months we brought in 60 kids from Afghanistan over here to Germany; and tomorrow we expect 15 new kids from Vietnam. This is an example of direct help. That's no hot air spreading out of the TV-chair. For sure, I know that not everyone is able to do such a direct help. A little thing to start with is to fight the little militarist in yourself. Think twice and be aware of the result if you say "Kill him!" or "Bomb them away!", even if it's an asshole like Ghaddafi or Khomeini. Just say no to violence. Physical and verbal! And refuse to watch Rambo-styled movies. Together with some crippled Vietnamese we did a demonstration in front of a local movie and believe me, only some real non-caring rednecks went in to watch Rambo. Weapons are made to kill others, people and animals. Don't accept them as peace-protectors. American, European and East-Bloc-countries weren't involved in a war, but only among themselves. They let other countries fight, kill and die for their political interests. Take a stand against such a policy. Say no to weapon-supports for third world countries! Support your local peace movement! Say no to war! Helge Schreiber, W. Germany



I met these kids at Gilman a few weeks ago. There were three of them, all either 15 or 16, and they had a band. Yeah, them and every other 15 or 16 year old kid at Gilman, but I really liked these guys. I never even found out what kind of music they played, but from the way they acted, I'd bet it's happy, melodic, and idealistic as hell.

One of them, the guitar player, had a pretty big mouth. He never shut up all night, but you couldn't get pissed off at him because he never took himself too seriously. He'd be hyping himself out of one corner of his mouth and ridiculing himself out of the other. I couldn't argue back at him most of the time because I was laughing too much.

The other guys were way quiet by comparison. They mostly just smiled. I didn't even realize till I got home that I sort of knew one of them; he'd written a couple of nice letters to our record label. I wondered why he didn't identify himself, but some people are like that; they can communicate just fine in writing but something holds them back from relating in person. Come to think of it, I'm a little bit like that myself.

Anyway, I decided I'd write a note to this guy and ask him why he hadn't said anything, but before I could get around to it, his buddy, the one with the mouth, wrote me to tell me that he (the quiet one) was in the hospital and had just tried to kill himself.

"Why would somebody try to kill himself in today's world? I can't imagine!" he wrote. The sarcasm was practically dripping off his pen. I mentioned this to another friend, and he told me he knew a 13 year old who'd just tried to off himself. "Something is seriously wrong with a society where you've got 13 year-olds trying to commit suicide," he said, shaking his head the way adults do when they know they're right but aren't necessarily happy about it.

Yeah, but teenagers are always going to extremes, aren't they? When I was a kid in Detroit in the early 60s, there was this fun game we used to play where we'd park the car on the railroad tracks and hide the keys somewhere. Then we'd sit there with a case or two of beer and get smashed until we saw a train coming, and we'd have about thirty seconds to find the car keys and get the hell out of there. One time a carload of kids didn't make it, and a couple of them got mashed and another one had to go through high school with a big dent in his forehead. There was this really sick top 40 song out then called "Teen Angel" about some bozo who got run over by a train while trying to save his sweetheart's high school ring, and from then on, every time that song played, kids would stand around all moony-eyed and mope about their dead buddies. It was pathetic.

Then a few years later, another guy ran a hose from the exhaust pipe into his car and sat there listening to *Sgt. Pepper's Lonely Hearts Club Band* until he permanently drifted away, and another guy, one of my best friends from juvenile delinquent days, in fact, shot up some heroin in the men's room at his bachelor party the night before he was supposed to get married. What a bummer for his wife-to-be when they told her about finding his corpse lying there in a pool of piss and beer and his head cracked open and bloody from hitting the edge of the toilet bowl on the way down.

Yeah, and all those kids who drove their daddy's cars into trees at 80 mph or who volunteered to go to Vietnam and walked into a mortar shell or land mine, or who smoked, drank, or drugged themselves into an early grave. Some of them would try to make it seem romantic, like James Dean's riff about "Live fast, die young, and leave a good-looking corpse," but to tell the truth, I've never seen that many good-looking corpses. Have you?

But kids today are killing themselves in record numbers, and it's not just because they've been listening to too many Ozzie records or because Satan is sending them messages of doom or despair inbetween the Jordache commercials on MTV. Tipper Gore and her legions of hysterical housewives, our cocaine-smuggling gun-running mental midget of a president, our air and water being pumped full of carcinogenic poisons, Donald Trump getting his jollies kicking old ladies out into the streets and then having them arrested for going through garbage cans looking for food, hey, this stuff might be a little depressing, but it's just America in the late 1980s, I mean why *kill* yourself over it?

The fact is, things have always been awful for a large portion of the human race. We've always lived on the brink of extinction; most of the time we won't even get off our asses and do anything until it's a matter of life or death. My generation and every one since grew up under the threat of the atomic bomb; my parents' generation had both a depression and a world war to deal with. A few centuries back you had things like the black plague where one out of every three people died, and the ones who lived didn't have much to look forward to beyond life-long slavery to a system of religious fascism that made the Ayatollah Khomeini's Iran look like Club Med.

But through all that, people didn't start killing themselves en masse. They kept on going, having babies, planting crops every spring, and trying to harvest enough every fall to keep themselves alive through the next winter. Things may be getting a little tougher in the United States than they used to be, but we're still one of the richest countries in the history of the world. 16 year-old kids who can barely read and write drive cars that cost more than an African laborer might make in ten years. On the other side of the barbed wire fence that separates the land of the free from the rest of the world, you can see Mexican children who've never eaten a decent meal in their goddam lives, and *they're* not killing themselves. They're out scrounging in garbage piles and begging from gringo tourists because they want to *live*. What the hell is going on here?

I tried to kill myself a couple times. I was just as incompetent at it as I was at a lot of other things I tried. The day I got arrested for trying to burn down my school, I took what I thought would be an overdose of aspirin, hoping I would croak before my dad

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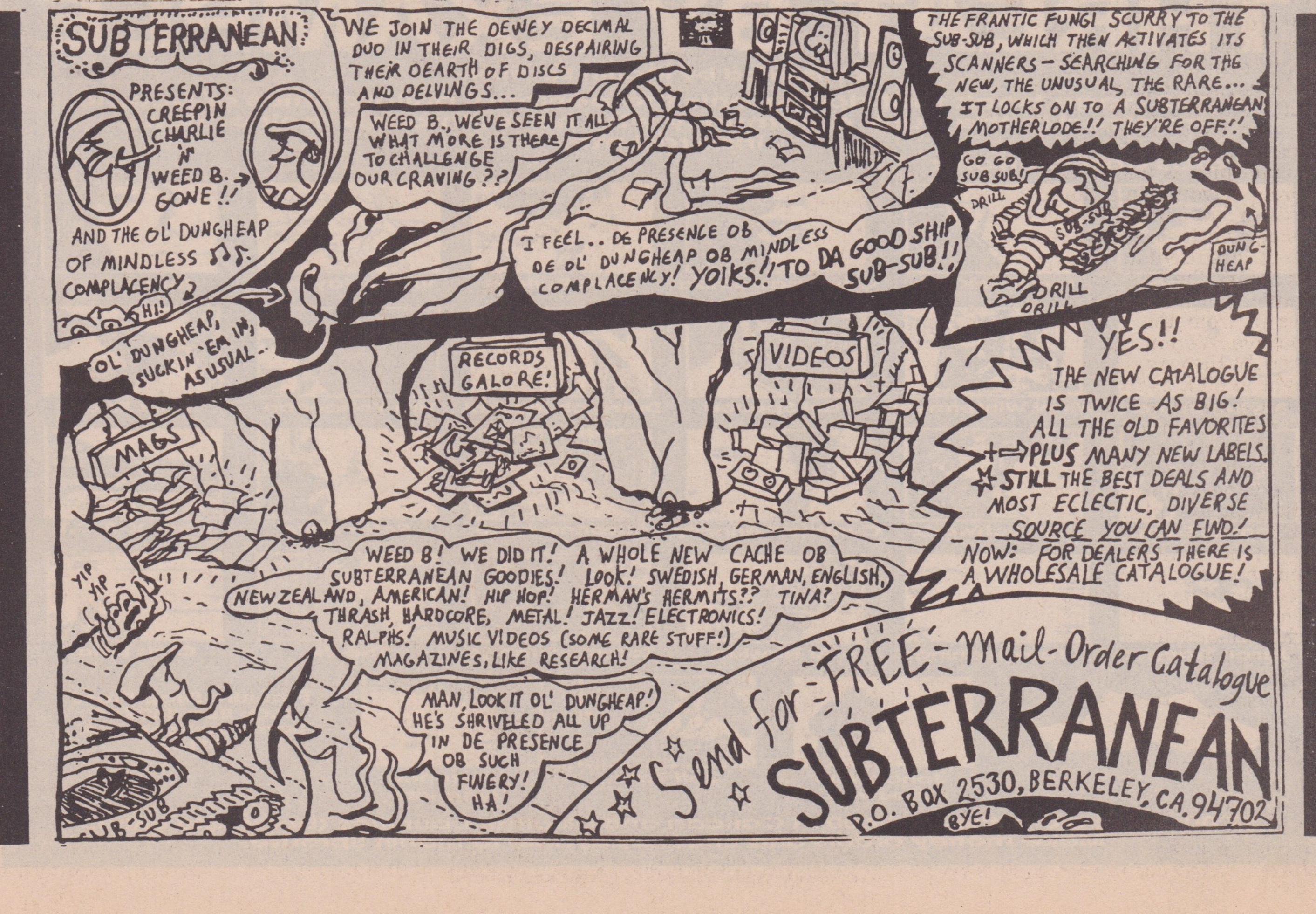
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# THREAT BY EXAMPLE

**Compiled by Martin Sprouse**

**A 132 page book that documents the personal philosophies of people involved in the punk community who have, through their actions, inspired me.**

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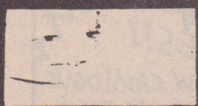
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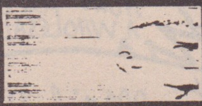
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got home from work and found out about it. All I got was a bad headache. A few years later, freaked out about being old (I was 24) and tripping on about ten hits of sunshine acid, I decided to slit my wrist. The steely glint of the razor blade in the early dawn light looked romantic and inviting until it actually touched my flesh. That *hurt*! Death I could deal with, but not pain. I decided I'd have to adjust to being an old geezer, something which I'm still working on.

I still get depressed a lot, and I also get these terrible migraine headaches. As is the case in many country homes, there's a big old shotgun sitting down by my front door, and there have been times when my head hurt like hell, or nothing seemed to be going right with my life, that it seemed to make perfect sense to go downstairs, grab that shotgun, and blow my aching head into about a million pieces. It would be so easy. But then I start thinking things like, who would clean up the mess I left? Yeah, you laugh, but I'm serious. How would you like to come over to your friend's house, or better yet, your brother's or son's house, and find a two week-old decaying corpse with pieces of it splattered all over the walls and furniture? Both friends and family have let me down many times, but I couldn't do that to them.

Besides, tomorrow might be a better day, and sometimes it actually is. Yeah, against all logic and in the face of all evidence to the contrary, I still have hope. Maybe I'm too old or too dumb to know any better, but I think that's what a lot of kids today are missing. Hope is not some starry-eyed dreaminess, a vague but overwhelming feeling that if we just close our eyes and think good thoughts everything will work out all right in the end. I mean, a little bit of that can always help, but mostly hope, like faith, has to have some grounding in reality.

And reality, that's something that's truly lacking in today's world. Face it people, this country is going fucking insane, and I don't mean that as a compliment. Get yourself an Uzi and mow down a few innocent passersby? If it's a slow news day, you might merit a few seconds on the daily drive-by shootings report. Grind up some rusty razor blades in the food processor and feed them to your baby brother? Just tell the tabloids that space aliens dressed like Barbara Bush hijacked your brain and you'll have a megabuck movie contract and a spot on the next Geraldo show before dinner. Is that a real house you live in or just a sitcom set? Are those real parents or just lifelike holograms of Ward and June Cleaver? More like Freddy Kruger, from what I've seen of suburbia lately. A long time ago, someone, Woody Guthrie, I think, sang "I ain't got no home in this world anymore." That's about where it's at in late 20th century America. No home. Millions of drifting faceless wretches trying to dress themselves up as if they're alive. I'd like to have something to believe in, but I don't know if I can afford it.

These were some of the cheery thoughts going through my head during the dying weeks of the winter of 1989. I was bouncing back and forth between Los Angeles and San Francisco and Laytonville, doing record business stuff, getting sick, and trying to hang on to some kind of sanity. Finally I was too sick to do anything else, so I made it back up to the mountain and holed up in bed, figuring I'd die there and they'd find my frozen body when spring came. Sure enough, it started snowing, and I didn't have any firewood, or food, and I knew from experience that it could just as easily snow for the next month. I groaned and closed my eyes.

Sometime during the night the wind shifted to the south, the temperature went up a few degrees, the snow changed to rain, and when I woke up the next morning there were patches of green grass poking through everywhere. By afternoon it was warm enough and I felt better enough to get outside and clean up some of the winter's mess and plant a couple of trees. While I was doing that, my neighbor showed up with a truckload of firewood that he owed me. It was almost spring, and the mountain was coming back to life. So, somehow, was I.

A couple days later I went down to town to see a play that some friends of mine were in. It would have seemed like kind of a hokey scene, I guess, especially for you big city people. Here was this little wooden theater, with maybe about 75 seats, and the audience looked like they were right out of one of those movies about small town America. There were three year-olds running around squalling, and some folks who must have been in their 80s, and a bunch of hippies, and a few rednecks. Almost everyone knew each other.

The play was great. It wasn't Shakespeare, but in a way it was even better. Almost all the actors were teenagers, and they'd written the thing themselves, words and music. It was all about what it was like to live in our community, which I'll have to admit is a very special place, probably unlike anywhere else in the world. Sometimes it was hilarious, other times most of the audience was in tears. I remember during one scene when everyone was dancing around and singing and I was totally caught up in the action and suddenly I realized, hey, that's my friend Chris up there on stage, my friend Chris who I do the punk rock radio show with on Saturday afternoons. It was almost like he was reading my mind, and I caught this little smile from him before he went back into character.

Yeah, those of you who've read this far might have been wondering when I was going to get around to punk rock, but I'm not really going to; I just thought I'd throw in the magic words to let you know we're not all hippie dippies up here in the mountains. Hey, we've got a *scene* here, too, only it's a little different from the scenes you'll read about elsewhere in these pages.

Like I said, we've got a punk rock radio show; Chris started it himself when he was 14 or 15, and I joined him last fall. But that's not all we've got. We've got a whole damn radio station. We built it ourselves, and we're pretty proud of it. You guys who live out there in cities of a million people, you might have 50 radio stations and not one worth listening to. Here in a town of 1300 people, we've only got one station, but it's ours. No commercials, no bullshit, just the voice of a community. No, it's not all punk rock, not by a long shot; in fact most "punks" wouldn't listen to much of the stuff that gets played. But then most "punks" couldn't organize their way out of a paper bag, let alone build a radio station or a community center big enough to hold the whole town or a theater company or a guerrilla strike force that managed to shut down a whole rape-and-ruin logging operation last fall and is now on the verge of chasing one of the most vicious multinational clearcutting corporations clear out of the state of California.

The thing is, we have punks and we have hippies and a whole bunch of people who don't fit neatly into any category, but because there are relatively few of us, we have to play more than one role. Some of the same folks who helped run the theater during the play might be down at the radio station the next day or out tearing up logging roads the next night, or playing in a reggae or salsa or bluegrass band come the weekend. What it adds up to is a feeling of community, of *home*, and it's a pretty damn good feeling, too.

Later that night, after the play, and after a bunch of us had been down to the radio station to do a little on-air blabbing, we were hanging out in the one coffe shop where it seems like everyone meets. Abe was telling me about his troubles with his girlfriend, and then he asks me real sincerely, "Lawrence, when you get real depressed, how do you get over it?"

I suddenly felt like someone was watching me. I turned, and there was. It was a woman who was older than me by about the same number of years as I was than Abe. She was studying me really intently, as if to say, "You'd better give him the right answer."

She looked eerily familiar. While I thought about how to answer Abe, I wondered where I'd seen her before. Then I realized that she was the wise old woman in the play, the one who was sort of like the Wizard of Oz, helping everyone else solve their problems.

"When I get really depressed and can't seem to do anything for myself," I heard myself telling Abe, "I've found that the best thing I can do is to try and help someone else." Bingo! The woman's face lit up in a great big smile, and I felt like I was just another character in the play and that we were all back on stage, and the whole town was there applauding us.

That's the way a community works, with wisdom and understanding and care being passed back and forth across the generations. When people feel they have a place where they belong, that they can always come home to, it's a lot easier to have hope for the future and a lot easier to work, create, and grow in the present. I'm not saying people don't kill themselves in our community, or make wretched messes out of lives. Just that they have a lot more reasons not to.

It's also why I'd like to encourage people not to wall themselves off into ghettoes of "punk" or "hardcore." Once I was sitting in a restaurant and I heard a young girl telling her friends, "When I first heard U2, I didn't like them, but now I base my whole life around them."

I almost choked on my food, I thought that was so hilarious, and I imagine some of you out there are having similar reactions. Well, guess what: basing your whole life around Youth Of Today or Operation Ivy or G.G. Allin doesn't make a whole lot more sense. Neither does only making friends with people of the same age, skin color, hairstyle, and socio-economic background as yourself. No wonder you're boring yourselves to death. Sick of jaded punks whining about the *scene*? Try getting someone in their 70s or 80s to tell you stories about what their scene was like back the 1920s. Sick of feeling helpless in the face of the military-industrial juggernaut? Get out and throw some monkeywrenches into the machinery (be smart; don't get caught). Sick of having no future? Get out there and fucking make one.

TALKIN' SHIT with JANE

I got an inspiration in Nicaragua, sitting through one of the boring "orientation" meetings our work brigade had to suffer through. People were talking about the importance of "what to do back home" and "working in the solidarity movement" and I was thinking about how totally uninteresting most of the stuff that goes on in liberal and leftist politics in the U.S. is. Dull. Very dull. Even the demonstrations are boring. And the other stuff: writing to the congresspeople, writing "letters to the editor" to mainstream newspapers... etc, etc... BORING.

I'm not going to say that it's useless, because it does make a difference sometimes and I'm glad that there are people who do that stuff. But I looked at the people around me, all the politically correct members of this North American brigade, and I thought: I'm a punk. There's no way in hell I'm gonna come back to the States and tell the readers of Maximum Rocknroll to get organized and do boring stuff for "solidarity groups". Can you imagine? Here's all these rebellious teenage punks with tons of energy sitting in a fucking office stuffing envelopes. What a waste. I do volunteer work with a lefty "community action" group here in S.F., but I wouldn't tell anyone else to take that kind of approach unless they chose it on their own. And it's not nearly enough for me, it's not an outlet for my frustration and anger. (Did you see the papers? A bi-partisan bill for more contra aid!? Shit!!!)

And a phrase came into my head: "Bring the war back home," which I later realized was used by the Weathermen as a slogan back in the 60's. I thought, what we need to do is cause trouble. Give them something to think about at home. Smash some bank windows, graffiti all over government and megacorporation buildings... fuck 'em up. Push the whole situation over the edge. Make life miserable, instead of just awful. Make them crack down on everything, on all of us. Because when they do, that's when a lot of people will have to get involved. When suddenly it's affecting them.

That's the problem, as I saw it at that moment: the misery that the U.S. government inflicts on other countries is not paralleled here at home, and that's why no one believes it exists, or if they do, they don't want to risk their privilege to try to stop it. Then there's the leftists who work within the system and use their privilege to help the people in Nicaragua and in other countries fucked over by "our" government. The leftists who don't believe in using violence, even against property, to defend their beliefs. And then there's the hardline communists who are for violent revolution but only when the time is right, and who plan to overthrow the government and replace it with a better one.

And I thought, I don't want to try to overthrow the government because I'm not sure what it could, or should, be replaced with. And because any organized group that works against the government, violently or not, gets infiltrated or at least very closely monitored by the FBI. Which means if you get dangerous, they fuck you up.

But in the face of chaos, what could they do? No organization, nothing to infiltrate. Ideas and messages can be communicated through flyers and graffiti. And violent acts against the property of the government, megacorporations, and rich assholes... these acts can be done by whoever feels like it and has the energy to do it. Individuals or small groups of friends. (DON'T GET CAUGHT!) No one has to organize it, no one has to be the "leader". Think of how many times you've been bored, sitting around at night with nothing to do, no shows to go to, or no money to go to them with. Restless? Go throw a brick into a McDonalds. Bored? Go spraypaint something obnoxious on a building that symbolizes everything you hate. It'll piss them off and make you feel better. And you don't have to worry about being organized because you're not really trying to achieve a specific goal. The means ARE the end. Chaos rules.

WEB OF INTERCONNECTIONS
By THE IRISH ROCKER

*On the tops of an ancient castle located far from the reaches of society, a school of ravens congregated, whose eyes were like black orchids. Atop the castle, the ravens roosted and as they peered down into the depths of the forest, a forest so thick it kept back the chills of the winter months, a woman bathed in a hazy aura of white light before them. The ravens, motionless, stared deep stares into her green eyes, eyes as green as that of an emerald. She was beyond beautiful, a beauty that was so astounding it sent forth lightning across the sky and with it hurled a blanket of deafening sounds of thunder. Her skin was creamy white and pale, enhancing her lips which were redder than a rose. She had thick, long, black hair, hair that was caught and tugged by gusts of wind and moved in every direction within the air. The beasts of the forest could be heard howling in the distance behind her back and flocks of birds scattered from the tree tops in a frantic hurry. At the base of the castle, upon the soils she stood on, slithered the serpants of good and the serpants of evil whilst the soils of the earth trembled, murmuring a silent scream.*

*In the depths of dust erupting came forth the reality inside the hands of the woman held high above her head, the reality of a mirrored reflection of truth. A truth bound by man's damnation of ignorance; mankind has unleashed the dogs, the dogs of hell. Dogs, which stampede upon the masses of the earth, leaving behind their remnants of evil and implanting fear, hate and so forth inside peoples' hearts. Injecting their deadly virus like a needle plunging into a vein, upsetting the element of good.*

*And as the woman in white stands before the castle, a castle whereupon ravens roost, slowly the illusion of the castle disappears, and as it vanishes the truth appears as to what really lies before her very presence........ the mirrored reflection ................us.*

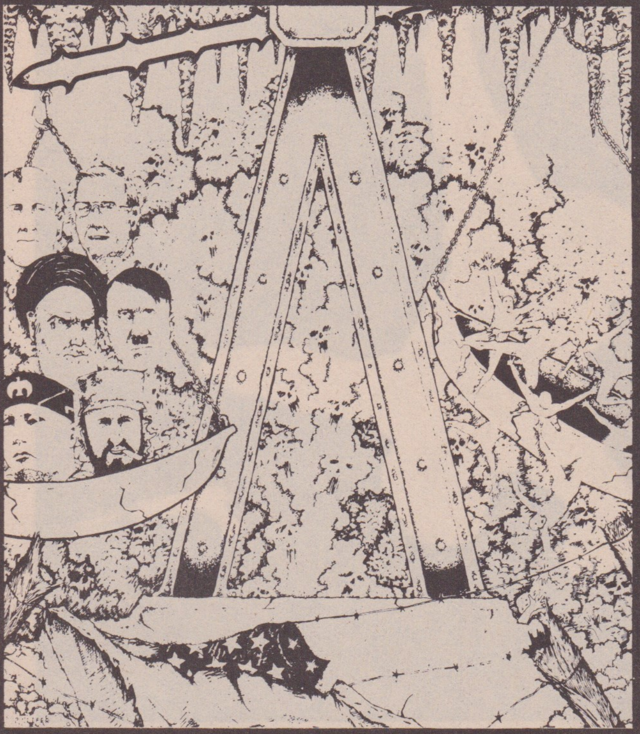
**Continuing with the investigative journey into satanic cults, "A World Damned With An Ultimate Evil-Satanism."**

On the evenings of the ninth and tenth of August 1969, nine people were murdered in cold blood. These killings shocked the world, left permanent scars on the minds of young and old alike for years to come, murders that were determined to be committed in the name of a twisted motive coined, *"Helter Skelter."* Revealed during court *"Helter Skelter,"* in the mind of Charles Manson, would ignite a race war between blacks and whites, a war caused by murdering individuals and then leaving suggestive clues as if a radical group, such as the Black Panthers, had committed the slaughter. Manson believed the Blacks would taste victory and through their triumph begin to govern a new order but eventually incapable of this huge responsibility it was then Manson and his followers would come out of the desert and assume command. Many individuals at the time during the era of free love, flowers, acid, the Vietnam war and Black struggle, viewed the activities of Manson and followers as an act against the powers of the rich. A move in the direction of a better world for the common people. Sending forth a message from a generation looking for change, change from the narrow views of the fifties. This, then, was not what lay behind the blood stains of the dead.

Shortly after midnight on 10050 Cielo Drive in a cottage on the rented property of director Roman Polanski, actress Sharon Tate, who was eight months pregnant, Polanski's friend Wojtek Frykowski; coffee heiress Abigail Folger; prominent hairdresser Jay Sebring; and Steven Parent were murdered. Parent was shot dead by Manson follower Charles (Tex) Watson, twenty-two, as his Rambler neared the exit gate. Inside the house the other mayhem of shooting, beating and stabbing took place. Sebring and Tate were killed in the living room, a rope bound them together, and Frykowski and Folger, his girlfriend, were chased from the home and murdered upon the lawn. The next night wealthy supermarket president Leno La Bianca and his wife, Rosemary were stabbed to death inside their home at 3301 Waverly Drive. Though Charles Manson was the mastermind he did not participate in the deaths of these people but in any case was just as much guilty as the actual killers Watson, Patricia Krenwinkel and Susan Atkins. All were convicted of murder. Were these murders committed in the name of the theory *"Helter Skelter?"* If they were, why then did the notorious public murders stop after the La Bianca slayings? Two nights of slaughter and the master plan of a race war was to take place? Charles Watson had split for the state of Texas, Patricia Krenwinkel for Alabama and another, Linda Kasabian for New Hampshire. So what happened to more and more vicious publicity-gaining murders that was to be the instrument of beginning this war? They didn't. Could there have been another motive? A motive that would better explain these deaths? Indeed it seems there was. The investigative journey into the dark alleys of society deepen as a closer look is taken into the backgrounds of those who were murdered and that of Charles Manson.

*"At the time of his death, Leno La Bianca, president of the Gateway Markets chain, was about $230,000 in debt—apparently a result of his addiction to horses. That is a motive for murder. La Bianca not only bet the ponies, he owned nine thoroughbreds. He had also severed on the board of directors of Hollywood bank police believed was Mafia-connected. Several of the*

# WRECKING CREW



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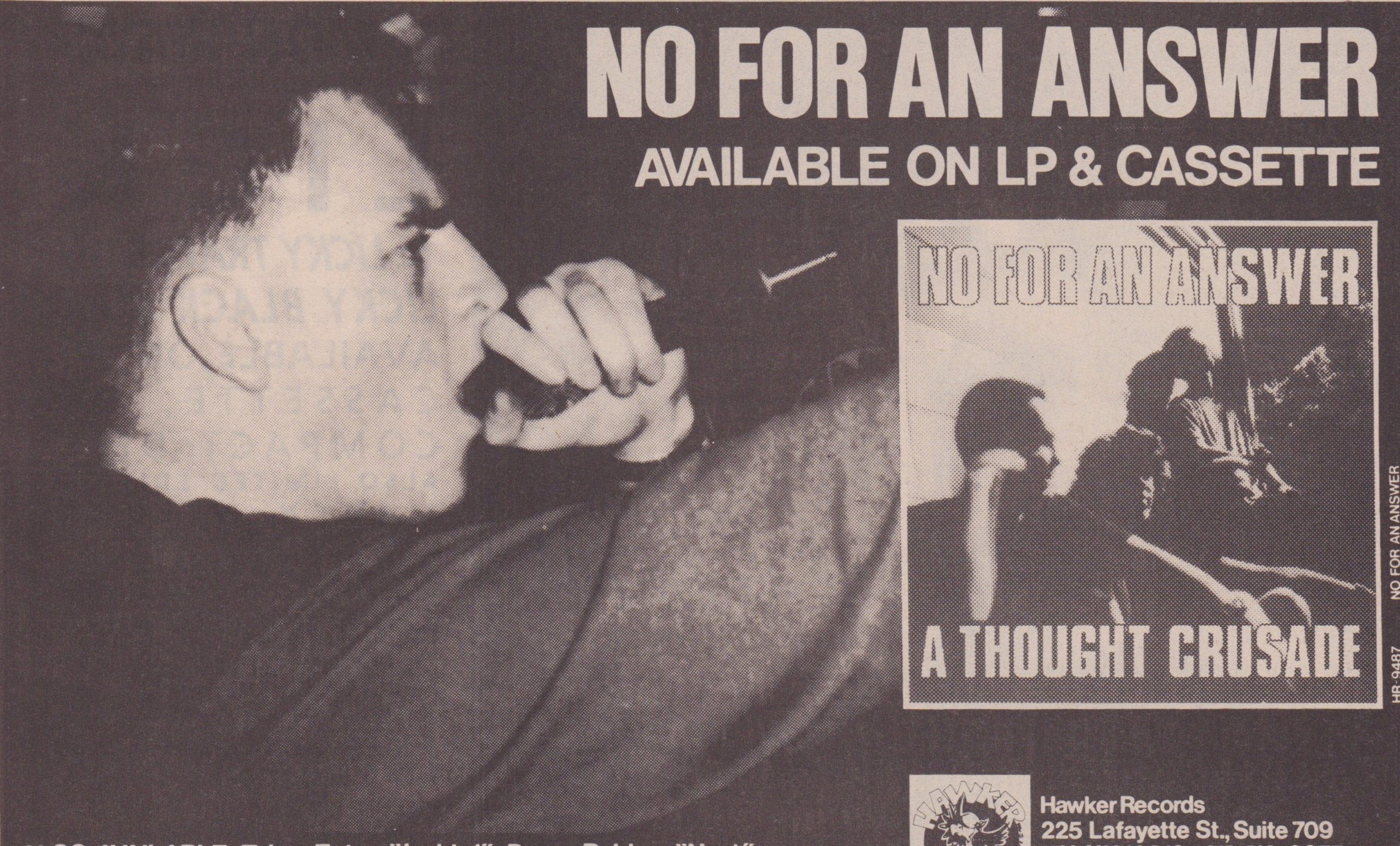
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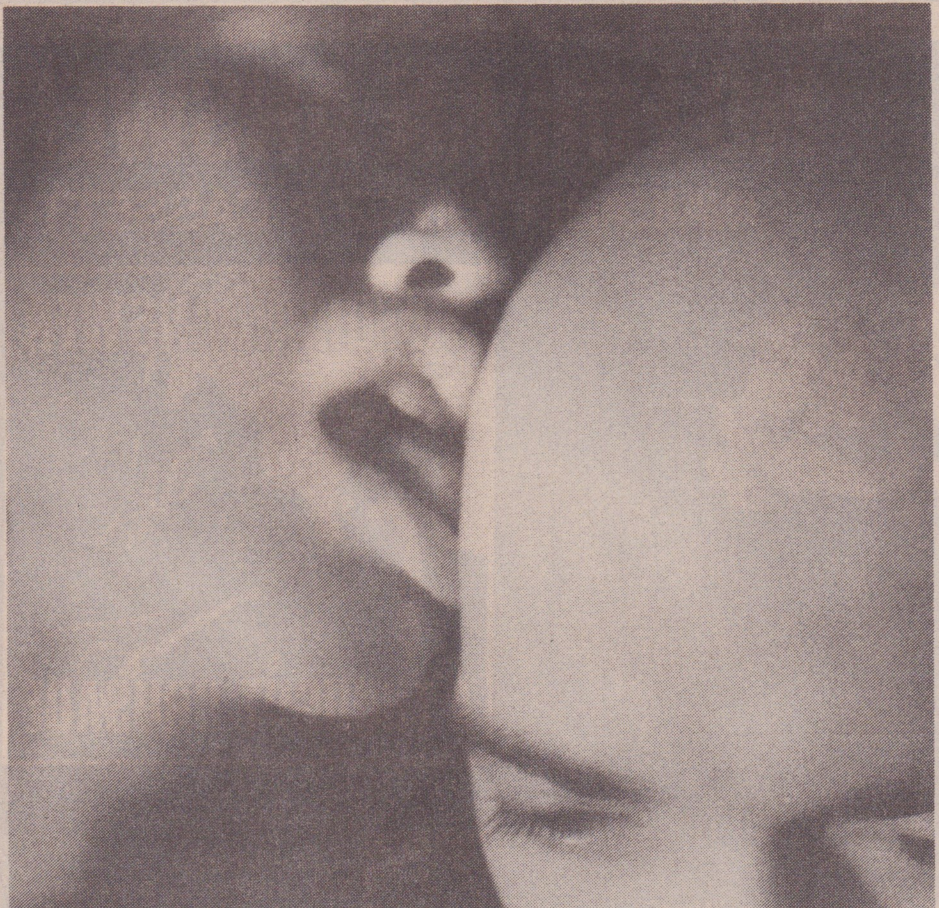

## LEMONHEADS

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*bank's board members were convicted of fraudulent financial dealings. La Bianca, however, had no criminal record. Somewhere in that maze another motive may have lurked.*[1] In weeks before the killings, Rosemary spoke to a nieghbor about how their house had been entered while away on weekends. How their phone was bugged. A detective on the case reported that a rare coin collection, possibly taken from the home, was found in another house on the same street. Interestingly one of Manson's top lieutentants, Bruce Davis, had taken a valuable collection of silver dollars to England about nine months before the killings.[2] Whether this is actually true or not, Leno La Bianca was an avid coin collector. Police determined that the killings were randomly selected by the Manson's clan. Still, there is the possibility that Manson laid somewhere in all of this. After all, Charles Manson was a career criminal, one who had numerous connections on both sides of Los Angeles crime. Curiously at the trial of Charles Manson, Linda Kasabian testified that Manson had her drive indiscriminately around L.A. before directing her to the La Bianca home. There is too the fact that Manson had former friends who lived next door to the La Bianca's.[3] The murder itself is worth noting too. Manson chose to enter the home at 2 a.m. while lights were still on and the La Bianca's were still awake. There were no signs left behind to suggest a break-in. The La Bianca's were tied up by Manson and Watson, without struggle. Then Manson went outside and instructed the others to join Watson in the kill.[4] There were more puzzling aspects about the events around the murders but the one of most interest was revealed by a source in L.A. to author Maury Terry and that being that Rosemary had been involved in dealing LSD.[5] Could this murder have been done because of drugs? The latter has yet to be fully corroborated. But putting aside the possible motives, this murder may have been done to throw off investigations by police as to the real motives of the night before.

*"According to police reports, friends of Frykowski and our own sources, Frykowski became involved in LSD dealing and was also offered the wholsale distributorship of the amphetamine MDA-which was found in both his and Folger's systems the night they died."* [6]

Frykowski was a recent immigrant who didn't have the money for wholesale drug purchases but his girlfriend, Abigail Folger had such funds. *"Folger was backing Frykowski in the drug business," said the former FBI operative, who knew Folger personally. "And your guy Benson got around in that scene all the time. It was what they were all into."*[7] The reference about Benson will be discussed heavily in later columns but briefly his full name is Phil Benson. Benson is alleged to be at this time, in the context of the above excerpt, to be what David Berkowitz, the *"Son of Sam Killer,"* called Manson II. [David Berkowitz, which will later be discussed, shares the same background as that of Charles Manson, both belonged to a huge Satanic organization known as the *Process.*] Manson II was very close to Charles Manson. [8] Before the murders, Frykowski and Folger who house-sat for the Polanskis and had frequent guests over, four of which were known by police as reputed drug dealers.[9] More friends of Frykowski also attended: Pic Dawson, Ben Carruthers, Tom Harrigan and Billy Doyle. Doyle, who was close to Mama Cass of the Mamas and Papas knew Phil Benson, the alleged Manson II. And if things hadn't seemed to get stranger:

*......a large party was held on Cielo Drive at which Billy Doyle, aacqquaintance of Phil Benson, was allegedly whipped as a result of a dope burn involving about $2,000 worth of cocaine which was perpetrated on Jay Sebring, who was present at the affair.*[10]*.....Actor Dennis Hopper, quoted by an L.A. newspaper, did comment publicly on the matter: "They had fallen into sadism and masochism and bestiality—and they recorded it all on videotape, too. The L.A. police told me this. I know that three days before they were killed, twenty-five people were invited to that house for a mass-whipping of a dealer from Sunset Strip who'd given them bad dope."* [11] *The party was held to honor French film director Roger Vadim, who was then married to actress and anti-war activist Jane Fonda. But at what point in the proceedings the alleged whipping-taping ocurred is unknown. However, Sanders* [An investigator into the case] *reported that Sebring did bring undelevoped film to a photo lab on Wednesday, August 6, and the Polanski maid was off the night before. The party, then, apparently ocurred on Tuesday night, the fifth. On the night of the killings....a man named Joel Rostau, the boyfriend of an employee of Sebring's. delivered some drugs to 10050 Cielo Drive. Rostau would be murdered in New York about fifteen months later, and another of Sebring's associates would be slain in Florida about a month after that.* [12]

*The name of the game was narcotics, not Helter Skelter.*

*And then there was the subject of witchcraft, black hoods and leather aprons. While it should be recalled that Frykowski and Folger were in temporary residence at Cielo Drive, it is known that British warlock Alex Saunders, who participated in a film Sharon Tate shot in England before her marriage, said he initiated Sharon into witchcraft.* [13]

*Saunders, who said he studied under master black magician Aleister Crowley himself, was connected to OTO and other cult activity in Britain. It is not known if he was involved with the Process there. But Alex Saunders said he possessed photos of Sharon standing inside a ritual magic circle.* [Important to note, elements of OTO have been linked to the Process[14]] *Police denied that black hoods and leather aprons were found in the loft above the living room at 10050 Cielo Drive. However, Ed Sanders told me* [Author Maury Terry] *in July 1985 that FBI sources informed him those items were indeed there—along with "an inverted ace of spades," said to be a form of cultic life sign. Doris Tate, Sharon's mother, also said that a white cape was found in the house. Thus, there appears to have been no lack of real motives to supplement Helter Skelter, ranging from dope to revenge to occult-related matters........Manson himself has alleged that the "true" motive remains a secret, that a major scandal would erupt if it was revealed. Various members of his Family have echoed those sentiments. Among them are: Venice, California, biker Danny De Carlo, whom Sanders said police linked to a Process offshoot in Santa Barbara; convicted Gary Hinman killer Bobby Beausoleil, who had been affiliated with a San Francisco Satan cult; Catherine (Gypsy) Share;* [Occultist who is fingered in the Son of Sam case which again will be discussed next month] *Vern Plumlee; and others. Most have ascribed the motive to a dope burn. In a 1987 interview with an associate of mine, Manson added a twist to the narcotics motive. "Don't you think those people deserved to die—they were involved in kiddie porn," he alleged, but didn't say just who in the Tate-La Bianca cases he was referring to. Another source close to Manson told Sanders that a "real millionaire" friend of Manson's whose large black car Manson wrecked around the time of the murders, was involved. This source added that an $11,000 LSD burn was in the picture. The millionaire's name wasn't revealed to Sanders, but the information narrowed down the field. And there are several reasons to believe the statement had a basis in fact. One of those is an incident which occurred just two nights after the La Bianca slayings. At approximately 1 a.m. on August 12, Manson arrived at the home of a friend, Melba Kronkite, who lived in the Maibau area. Manson asked Kronkite for $825 to bail out follower Mary Brunner, who'd been jailed several days before on a stolen credit card charge. Melba couldn't provide the cash, and watched as an angry Manson drove off behind the wheel of a large black car, apparently the same one referred to by Sanders' source. The "millionaire" allegation also blended with Manson's reference to a major scandal.* [15]

*"A Los Angeles source who was knowledgable about the Manson set in 1969 said: "Frykowski was the motive. He had stung his own suppliers for a fair amount of money and that didn't go down well at all with the people at the top of the drug scene here. And to make it worse, he was upsetting the structure of the LSD marketplace by dealing independently, outisde the established chain of supply. He was a renegade."*[16] *However, the source confirmed the relevance of the black car Manson was seen driving two days after the murders. According to information we uncovered, the black car apparently was a Mercedes-Benz that was owned by a wealthy individual who lived part-time in Berkeley, California, during the Manson era. Sources say that the car owner, whom I will call Chris Jetz, was a narcotics "middleman" who distributed hallucinogenic drugs from secret LSD and MDA laboratories to drop-off points for pickup by elements of the Hell's Angels biker gang, who controlled most of the street-level distribution of chemical narcotics in the L.A. area at the time.*[17]

In Los Angeles, crimes such as these must appear as common as a cold to the police. But what is rather intriging about the Tate murders is that not only was the L.A. police department investigating but so was the Israeli Intelligence, the FBI, the California Beverage Control Board, L.A.'s DA's office and the L.A. Sheriff's department. The man known as Chris Jetz was connected to the top man of the drug pyramid. The circle of drug dealing surrounding the Tate murders. This top man was highly connected to the international intelligence community. It is not clear though, if at the time, when the murders occurred, that this top man was working for U.S. or Israeli intelligence.[18] Some have even speculated he may have been a Soviet operative or just free lance. *"This information, which I unearthed in 1986, apparently explained something Ed Sanders earlier told me: "There were so many investigations going on out there after the murders that I began to wonder if the Process was a front for some intelligence operation."*[19] At the time of Manson and the murders, a huge LSD operation was occurring in the L.A. area, an LSD operation that appears to have been connected to elements of the U.S. Central Intelligence Agency.[20] [See issues 52-56]. It may explain the reasons as to why the intelligence community involved themselves in these cases.

In the next issue the motive behind the Tate-La Bianca killings will be further examined as well as unearthing the backgrounds of Charles Manson and the alleged *"Son of*

# COLUMNS

*Sam*" killer, David Berkowitz in a Satanic organization known as the Process.

*Hear the silent screams beneath the soils of*
*America.*
*Hear the moans echoing louder........*
*Louder it echoes......*
*Do not cover your ears*
*Do not ignore what is truth*
*The truth will save you*
*Stop, listen and learn of the evils untold!*

Until next month, Peace, Love, Unity and Knowledge. The Irish Rocker

**Footnotes:**

#1-19 Maury Terry, The Ultimate Evil(Dolphin Doubleday & Co., Inc., New York, 1987), pp. 481.-488

#20- Martin A. Lee and Bruce Shlain, Acid Dreams(Grove Press, Inc., New York, 1985.)

GUEST OPINION:
KRIS
ARA

### I Wanna Be a Pseudo Nazi!!!

One day you are walking down the street and you see an old friend of yours. Let's say he is wearing a bomber jacket, but they have made some interesting additions to the jacket since you last saw him (or her). More specifically, they have a confederate flag patch on one arm, a swastika on the other and to top it all off they have a Skrewdriver shirt on. "What the hell is this?" would be my initial reaction. I would probably be extremely angry too. More than likely, this guy will say, "I'm not a Nazi (white power etc.), I just like the stuff. Plus, I'm a southern boy so why shouldn't I wear a confederate flag? Anyway I can wear whatever I want (duh umm duh)." First of all, I don't care if you are from the south or not-unless you are totally illiterate and have been ignorant of its significance-I can't understand why someone would wear it. Technically it does mean "the South", but what South? Not today's South, but the South that wanted to continue the practice of slavery, for example. I don't think the Ku Klux Klan would be flying it so proudly in public if it just meant they were from the South! The same goes for a majority of other white power hate groups. You and I know what it means and most everyone else does, too; so don't even try that ol' Southern boy crap. Enough on that.

Secondly, I AGREE, you can wear and do whatever you want. Wear all the swastikas and other nazi/KKK paraphernalia you want. But I have just one question-why do you people wear it? "To piss people off," is one I've heard before. It does make people mad because it offends them especially blacks, Jews, and other minorities. Knowing this, then you consciously and knowingly offend these groups, not to mention many other non-minorities; in other words you are targeting minority groups in your effort to "piss people off." Plus, if you wear the garbage (or listen to racist music that sounds like garbage-racist lyrics or not), what is there to like about it? Only people who are into this stuff wear it, and therefore there is no valid argument about why someone does this. Basically, in other words, all I can figure out is these people who wear (and listen to) racist things have their ethics and morals out of order. This is especially true with whites who are in this so called "pseudo nazi" category.

For example, if you are a white skinhead and the average person sees you with all these swastikas on, of course they will assume you are a nazi and you are therefore spreading this nazi-racist image of skinheads and white youth. Although it may not be intended, these pseudo-nazis are actually helping to create an increased public view of racists. I don't understand why anyone who says they aren't white power or racist would want to promote such an image.

Obviously, they don't see why they do it, either, because I have actually heard some of these pseudo-nazis complain about being accused of being racist-while they are helping to create that public opinion! That goes for people who accept the pseudo-nazis also because they are also letting others create a racist image of certain people and then they themselves also complain about being hassled. Let me not, on the subject of blacks, Jews and other minorities wearing (and or listening to) racist things. These people are a joke to racists and non-racists alike. I don't think I need to elaborate on that for you; the pure ignorance of that is self-explanitory.

Well, we all probably know a pseudo-nazi or two, and if they read this, (or have someone read it to them), they probably are too boneheaded to understand it. But I felt this had to be said. Also I had indicated that my initial reaction in seeing or meeting a pseudo-nazi would be anger, but I want to emphasize that after that initial reaction, all I would feel for a pseudo-nazi is pity.

Kris Simmons, c/o ARA (Anti-Racist Action), PO Box 11211, Chicago, IL 60611-0211.

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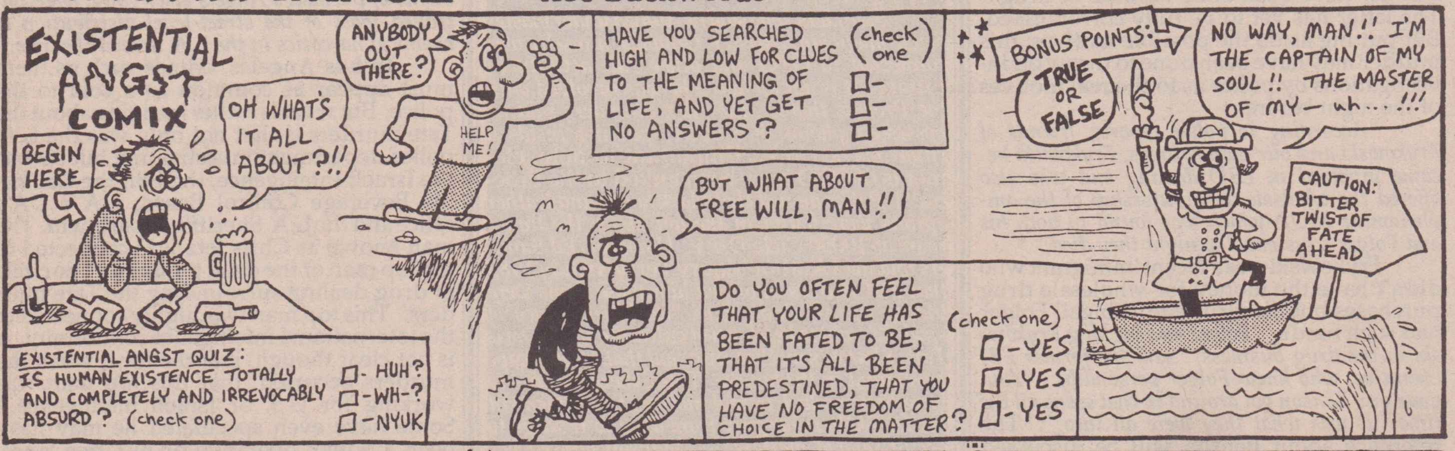
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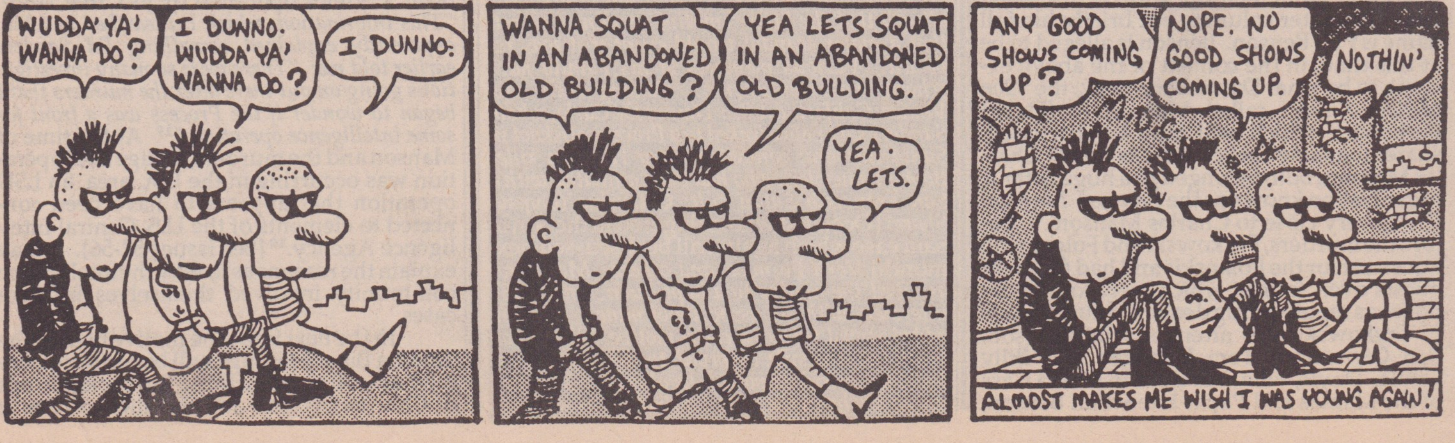
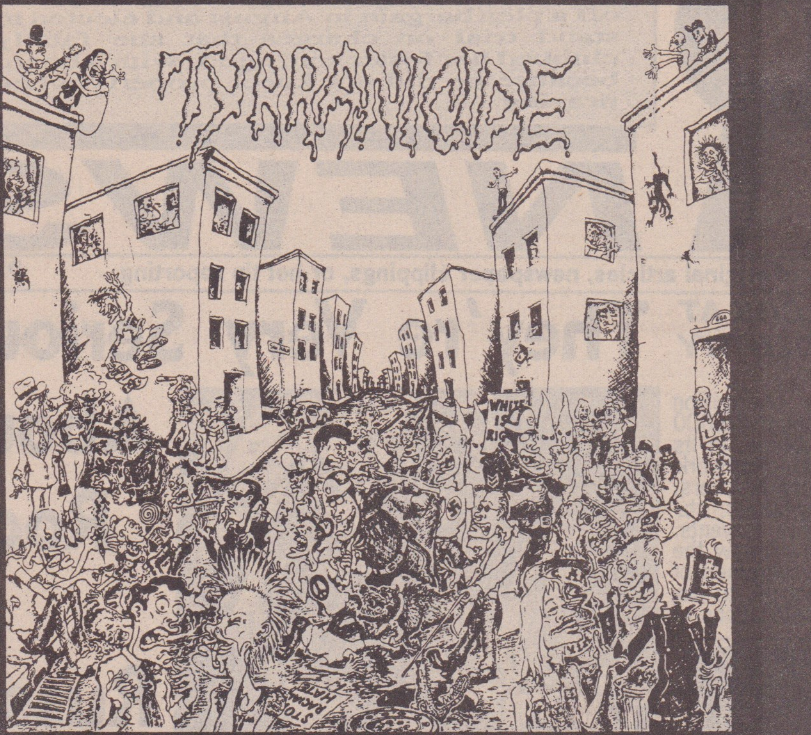
BEGIN HERE
OH WHAT'S IT ALL ABOUT?!!
ANYBODY OUT THERE?
HELP ME!
HAVE YOU SEARCHED HIGH AND LOW FOR CLUES TO THE MEANING OF LIFE, AND YET GET NO ANSWERS? (check one) ☐- ☐- ☐-
BUT WHAT ABOUT FREE WILL, MAN!!
EXISTENTIAL ANGST QUIZ: IS HUMAN EXISTENCE TOTALLY AND COMPLETELY AND IRREVOCABLY ABSURD? (check one) ☐- HUH? ☐-WH-? ☐-NYUK
DO YOU OFTEN FEEL THAT YOUR LIFE HAS BEEN FATED TO BE, THAT IT'S ALL BEEN PREDESTINED, THAT YOU HAVE NO FREEDOM OF CHOICE IN THE MATTER? (check one) ☐-YES ☐-YES ☐-YES
BONUS POINTS: TRUE OR FALSE
NO WAY, MAN!! I'M THE CAPTAIN OF MY SOUL!! THE MASTER OF MY— uh...!!!
CAUTION: BITTER TWIST OF FATE AHEAD


WUDDA'YA' WANNA DO?
I DUNNO. WUDDA'YA' WANNA DO?
I DUNNO.
WANNA SQUAT IN AN ABANDONED OLD BUILDING?
YEA LETS SQUAT IN AN ABANDONED OLD BUILDING.
YEA. LETS.
ANY GOOD SHOWS COMING UP?
NOPE. NO GOOD SHOWS COMING UP.
NOTHIN'
M.D.C.
ALMOST MAKES ME WISH I WAS YOUNG AGAIN!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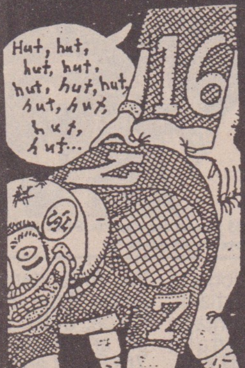
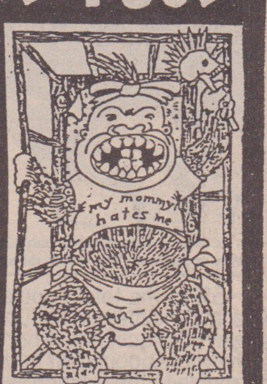
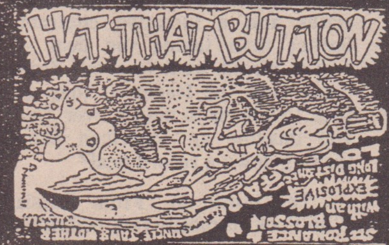

Hut, hut, hut, hut, hut, hut, hut, hut, hut, hut, hut...
16


my mommy hates me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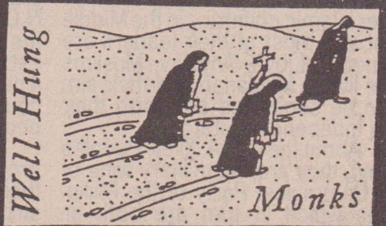
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Monks

# COMPILATION TAPES

THE BEHIND THE NEWS ROUND-UP FOR.............................May, 1989

# MRR NEWS

* In Tampa, Rosa Lee Jones, 40, called off a plea bargain in August and elected to stand trial on charges that she fatally clubbed her foster son, age 5, with a board because he did not kneel properly when praying.

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

## PHILIPPINES: A BACKGROUND LOOK AT A LAND SEEKING IDENTITY

By Noel C. Francia

Hello! Greetings from the Philippines the land were over 30 million out of 60 million Filipinos live in total poverty, where an insurgency war is still raging all over the Philippines between the communist New People's Army and the Armed Forces of the Philippines plus the Muslim separatist movements of Moro National Liberation Front and Moro Islamic Liberation Front.

9 of 10 in jail
are not convicts

In the nation's congested jails only 12.55 percent are convicts, 84.42 percent are detained until proven guilty or innocent. Who among the above should not be in?

5% of the total population are Muslims and the rest are Christians; so why has such a small percentage of the entire population caused a lot of trouble to the Government? Well, it is because they are supported by other Islamic countries in the Middle East and most of their leaders are trained in Libya. Anyway, Muslims here live in Mindanao and their aim is to be separated and form their own independent state.

About the N.P.A. (New Peoples Army), they are the military wing of the Communist Party of the Philippines which in turn are both included in the National Democratic Front of the Philippines–a broad unified umbrella embracing many different underground groups. It is estimated to have over one million members of which about 80,000 are more or less full-time. In its ranks are thousands of factory workers, fishermen, farmers, teachers, priests, nuns, office-workers, students, lawyers and civil servants. N.D.F.'s goal is to overthrow the present U.S.-backed government of President Corazon Aquino, to dismantle the military installations of the Americans (namely Clark Air Force Base, home of the 13th Air Force; Subic Naval Base, the Supply and Repair work station of the 7th Fleet) and to establish a democratic coalition government. The N.D.F. is all over the country with the C.P.P./N.P.A. as one of its largest organizations and under its wing it has control over large parts of the countryside. In some villages it has become the de facto government.

Why do these underground groups still exist? It is very simple: their mass support is still going strong despite the government's crackdown. Abuse of power by the military and police is very rampant in the rural and urban places, where

Continued Page 2 Col 1

## They're Very Serious About Rock in Russia

Jesse Hamlin
Chronicle Staff Critic

**"No, our music is not punk. It's not funk. It's sort of punk-funk," says an earnest Soviet rocker in "From Russia With Rock," a documentary about the budding Soviet rock scene in the era of perestroika.**

The movie, presented by Dolby Laboratories, will be shown at the San Francisco Film Festival at the Kabuki Theater tomorrow at 9:45 p.m. and again on Tuesday at 9:30 p.m.

Made by a Finnish TV crew filming Moscow's Rock Panorama, the biggest rock festival in Soviet history, "From Russia With Rock" is an interesting and perhaps unintentionally comic look at the deadly serious world of Russian rock.

For young Soviets, rock is essentially a literary form, a theatrical performance art of personal and political rebellion.

The musical methods — not to mention the spiked hair, makeup, Spandex, Elvis leather jackets and sullen expressions — mostly mimic American and British punk, new wave and heavy metal bands.

But the rebellious and satiric content of the lyrics are uniquely the product of the Soviet experience. In Russian rock, the Clash meets Bertolt Brecht.

The film mixes Rock Panorama performances by a dozen bands with interviews with musicians and a Russian rock historian, and scenes from an amusing press conference at which musicians and officials discuss policy as if debating the Geneva arms talks.

Until two years ago, some of the underground bands — the "nonprofessional" groups not sanctioned by the government — were banned from performing on public stages.

Perestroika made it possible for them to appear at Moscow's official weeklong Rock Panormana, alongside safer, "professional" groups that make far more rubles but have less control over their music.

"It's better to be nonprofessional," says Boris Grebenschikov, a young diplomat who quit his government career to play angry rock and roll. "You have more freedom."

The movie charts the surge in popularity of an underground band from Siberia called Nautilus Pompilius, a biting art band filled with former architects.

After a smashing success in Moscow, the band is offered official status and a lucrative contract. Rather than taking the deal — "we're afraid we'll lose our freedom," says the leader — they go back to Siberia to mull it over. Can you imagine an American band turning down a record deal?

The music in "From Russia With Rock" is mostly raw, primitive and not particularly well played. But the people who make it and the impulse behind it are very interesting.

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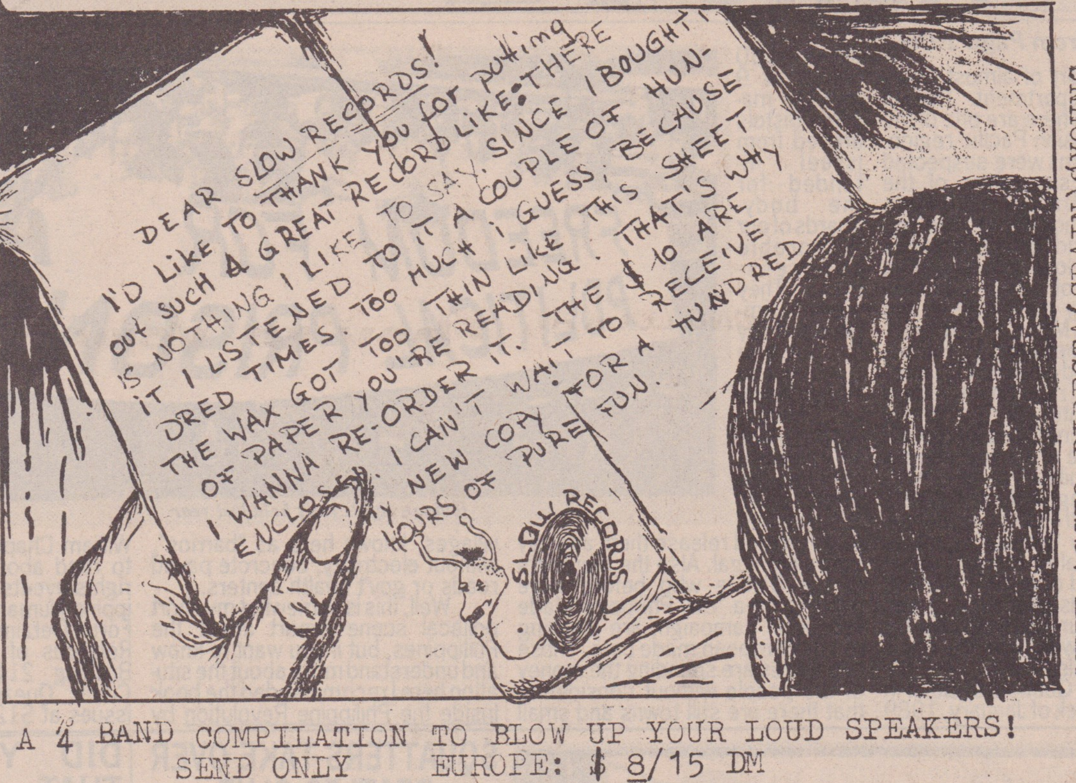
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**PHILIPPINES:** *From Page 1 Col 1*

corruption is part of almost every government department. Human rights violations here are one of the highest in the Asian Pacific region. Most of the victims were suspected members and supporters of the New People's Army and the Moro National Liberation Front. The torture, killings and disappearances are more often done as a retaliation for the deaths of police, paramilitary and military personnel by the N.P.A. and the M.N.L.F. Extrajudicial killings perpetrated by the police, military, and civilian "Vigilante" groups against Trade Union leaders and human rights workers, knovn here as "Salvaging", has increased in 1988. Torture or tactical interrogation for the military is done without hinderance against all captured. Water cure, electrocution, indiscriminate beating by the use of sticks and guns, sexual abuse and about every other kind of torture is used.

The wheels of justice grinds very slow in our beloved country and only those who have the big 3 G's make the rules here. The 3 G's stand for Guns, Goons and Gold. In only this first week of January, 1989 about 150 pieces of 9 mm Uzi machine pistols arrived from Israel intended for the bodyguards of our "honorable congressmen". They were impounded by Custom Commissioner Salvador Mison, but there was a wishwash caper so the poor commisioner had to give in and release them and say they were legal. Also the members of the Senate who before were pushing for a "Buy Philippine Made Products" campaign, are planning to buy European made cars. These hypocrites are spending the money of the people without considering that there are still towns and small villages, known here as "barrios", without electricity, concrcte paved roads or gov't health centers.

Well, this is somewhat my short political scene report about the Philippines, but if you want to know and understand more about the situation here I recommended the book Inside the Philippine Revolution by William Chapman. Also if you want to read about the current human rights events here subcribe to Philippine Human Rights Update, Task Force Detainees of the Philippines, Religious of the Virgin Mary, SFI Building 214 N. Domingo ST., Cubac, Quezon City, Philippines. 6 issues at $12.

FREEDOM FOR ALL
POLITICAL PRISONERS

*Human rights rally held last year*

JACARANDA CLUB
John Player Special

## SQUATTERS TAKE OVER BEATLES CLUB

*By Digger*

On Friday 27th January, a group of squatters moved into the empty Jacaranda club—famed for being where the Beatles played their first ever shows-in central Liverpool.

However, this weekend the squatters brought a different atmosphere to the old 'Jack' as a ragtaggle assortment of over 200 punks, hippies, anarchists and their friends turned up for a weekend of live music. The squatters reopened the bar and a food bar and for three nights—a wide range of alternative bands and musicians such as CYCLIC AMP, WHERE'S THE BEACH, GENERIC, ARMPIT and RADIO MONGOLIA, did their own thing on the stage that brought us the Beatles.

Opened in 1957, the Jacaranda was originally bought by Alan Williams who needed a venue solely to showcase the new band he was to manage—The Beatles. Now the 'Jack', as it became known, has been empty for five years until the squatters moved in.

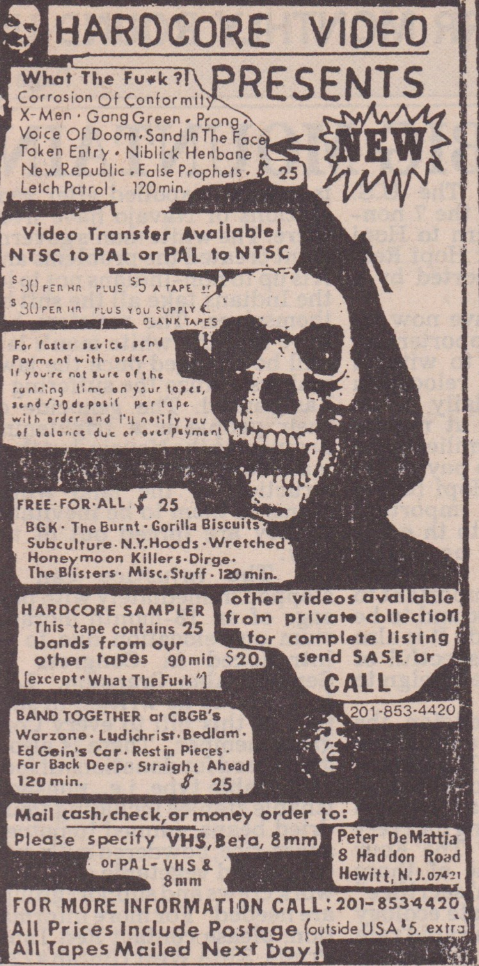
There were no complaints, no trouble and everyone seemed to have a good time, and on Monday 30th most of the squatters disappeared as mysteriously as they'd arrived. A few, however remained and plan to put on future events. Could this be a new era for what once was one of the most important club in the history of pop music?

Alan Williams, the ex-Beatle manager, was unavailable for comment.

**DID YOU KNOW THAT....** Ron Ebens, the unemployed Detroit auto worker who killed Vincent Chin is a free man?

In 1982, Ebens and his stepson literally beat the brains out of Vincent Chin with a baseball bat . This was at the height if the auto industry layoffs, and resentment against Japanese manufacturers spilled over into a general anti-Asian racism. Chin, who was Chinese, was murdered because of his features. A jury convicted Ebens of manslaughter, fined him $3,750 and gave him 3 years probabtion. He was tried again in a Federal court for violating someone's civil rights (in a big way) and was given 25 years, but this was reversed on appeal. Today, Ebans is off scot free.

Along similar little but known facts, did you know that the man that shot and killed 9 Vietnamese kids in Stockton, creating all the furor over the availability of semi-automatic weapons, was a member of the Aryan Nations. So says Jeff Bale, who reported that this seemingly very important bit of information was never given widespread media coverage.



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# URGENT NEED FOR HELP AT BIG MOUNTAIN

Despite many questions about its legality, the mandated relocation of traditional Navajo families from Big Mountain and surrounding settlements continues to cause hardship and suffering for those who are refusing to move. Last year's Congressional approval of $3 million more to make the "voluntary" program work has added impetus to the enforcement of Public Law 93-531 (called the Relocation Act) by zealous Bureau of Indian Affairs (BIA) police. Faced with cumbersome legal battles in courts the Indians have no reason to trust, the Navajo have been unable to get an injunction against further implementation of the resettlement program while a lawsuit charging violation of their First Amendment right to freedom of religion is being tried in federal court.

Grace Smith, a spokeswoman for the Navajo communities loosely known as "Big Mountain", laid the blame for the mandatory relocation on a mix of government bureaucracy and greedy private corporations. In a February speaking tour of Colorado, the 54-year old woman explained that the heart of the dispute is between the pro-development, government-approved tribal councils and traditional people of both the Navajo and Hopi nations. The disputed area is near the center of the Navajo Reservation in northeast Arizona and was known for years as the Joint Use Area because both Hopi and Navajo live there. The 1974 passage of the Relocation Act split the land area in half, making it illegal for 200 Hopi and 10,000 Navajo to live where they were living. Reflecting easier projected manipulation into mineral leases of the Hopi tribal council, the Hopi Partitioned Lands sit squarely along an undeveloped part of the Grants Mineral Belt, rich in coal, uranium and other minerals. The Navajo traditionals have seen the destruction of Mother Earth at Peabody Coal's Kayenta strip mine where the Navajo tribal council negotiated away the Indians' coal at a fraction of its worth. In both the Navajo and Hopi religions, the Big Mountain area is the sacred center of the earth, and the Navajo have responsibility to take care of it.

Last August, Grace Smith and Caroline Tawangamya, a Hopi traditional leader, went to Switzerland to testify before the United Nations Commission on Human Rights. The Commission found that the mandatory relocation constitutes genocide. The group's Subcommission on the Protection of Minorities, which has no operating budget, recently sent two representatives, funded by an interested British organization, to study the situation in he Hopi villages and the Big Mountain communities.

The US government's enforcement of P.L. 93-531 renders it illegal for people on the land to build new buildings or to repair existing ones in any way. A forced 90% reduction in the number of livestock allowed each family has brought these once self-sufficient people to the brink of starvation. Wool is in short supply resulting in less income from weaving. The ruthless impoundment and/or slaughter of sheep (by BIA or Hopi tribal police) is causing more distress to the people who have raised and cared for them. According to Grace Smith, the help of non-Indian support groups is the primary reason the resisters are able to stay on the land.

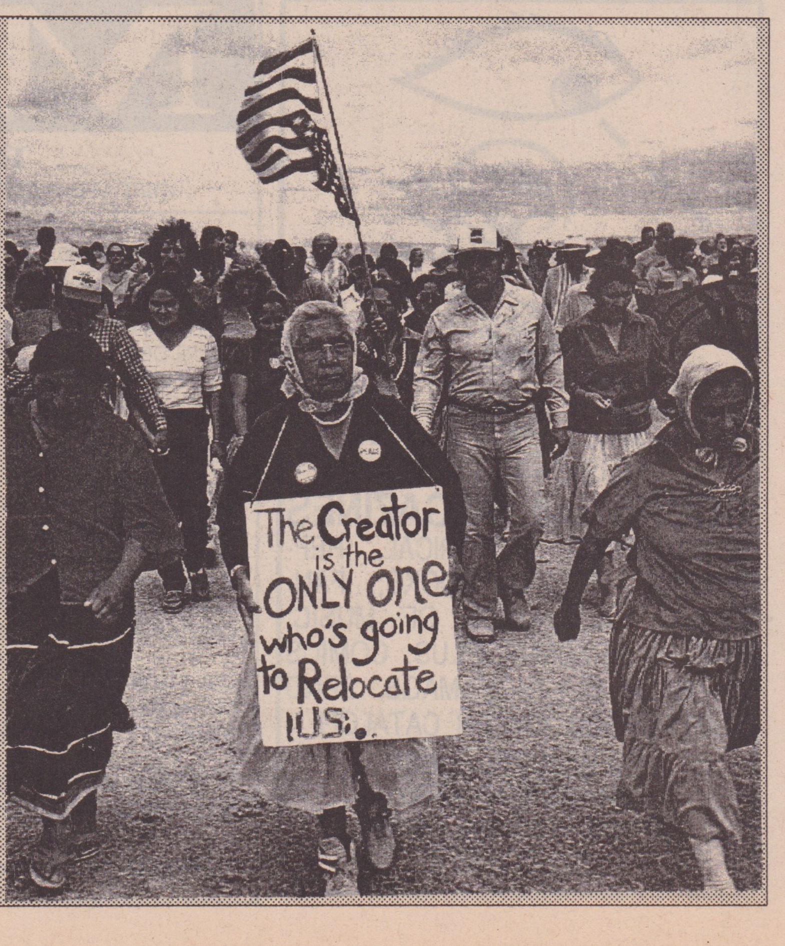
About 4,000 Navajo have been resettled to newly built homes on other part of the Navajo Reservation or to neighboring towns. More than 100 of these new homes have already had to be rebuilt due to shoddy construction. Some families have already been evicted from "their" new housing, victims of shady real estate deals or failure to keep up payments they weren't aware of or couldn't afford. In some cases, promised financial incentives have never been delivered to those who agreed to move. Typical of the government's disregard for Indian people, it allowed some Arizona ranchers to swap their barren ranchland adajacent to Navajo Reservation for prime national forest land. Called the "Newlands" to make them more appealing, these lots of worthless real estate are along the Rio Puerco, just downstream from United Nuclear's Church Rock facility, site of the 1979 massive spill of radioactive and contaminated wastewater.

Late this January, 10 people were arrested in a non-violent act of civil disobedience. They blocked the path of a bulldozer, attempting to stop the illegal razing of a sacred burial site. Released on their own recognizance were seven non-Indians including s 28-year old German woman. A 76-year old Navajo woman was one of the three Indians arrested who were each required to post $200 bond. The U.S. Magistrate ordered the 7 non-Indians not to return to Hopi Partitoned Land or Hopi Reservation unless escorted by a federal agent.

The Elders have now issued a call for supporters to come to the Land to witness what the policy of relocation means in their daily lives. Several live alone at remote homesites, their families gone to low-wage jobs to pay costly range fees to the Hopi (tribal government). It is important that anyone going to the Big Mountain area be fully equipped and able to survive on their own. It is important to spend at least week and to be willing to work hard. It is also important to be respectful of what is a way of life foreign to most Americans.

More than a religion, the roots of the Navajo culture are tied to the earth at Big Mountain, and the traditional people are taking care of it as they feel we all should be caring for every part of the earth. The Four Corners area is one of those designated "national sacrifice" areas, and the delicate ecology is being trashed at a rapid rate for corporate profit. Yet nearby the land around Big Mountain is nearly unspoiled after generations of Navajo have lived there. The white man's government created the problems and it is up to non-Indians not to let the Indians take all the shit by themselves. The resisters believe that the white man's law will be changed once the lawmakers realize the suffering it has caused. The genocide of their people is a frightening prospect to the Navajo, but their main concern is the brutal destruction of the land which seems to them to be inevitable if they are forced out of the way.

The injustice can be stopped immediately with passage of an 18-month moratorium on relocation due to be introduced in Congress by Senator Alan Cranston. Letters need to be written in support of this bill to every Congress member. There is also a great need for donations of food of a usable type, i.e., non-perishable staples including flour, dried beans, canned tomatoes, sugar, rice, powdered milk, salt, coffee and vegetable oil. More work crews and support groups are needed. For more information, please contact Red Table Prints, 330A West Uintah #224, Colorado Springs, CO 80905.



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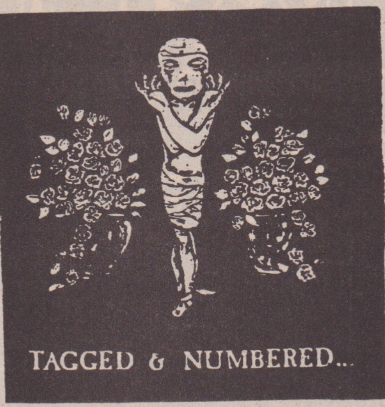
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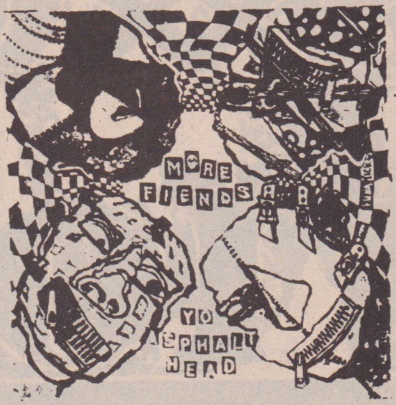
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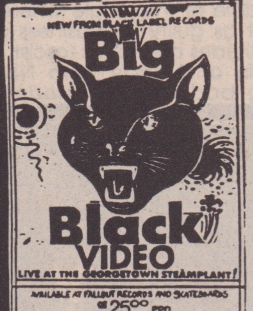
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## NEW BANDS

# SOCIEDAD VIOLENTA

We're Sociedad Violenta (Violent Society) one of the many bands here in Medellin, Columbia. Our music is hardcore with a strong oi influence. This is because both skins and punks are in the band. This is not a barrier between us, because we're fighting for the same thing and only united will we be strong. We're not fascist or sexist. We don't like borders, as we're all the same in nature, and borders, racism, religion, and politics are stupid divisions invented by man and almost always the ridiculous excuses for starting wars. The name of our band reflects what we're living and feeling in our city, in our country, in Latin America, in the so-called third world which has been created by the conveniences of a few by way of their economic organizations (F.M.I., World Bank, O.N.U., etc.). Everyday we see torture, repression, "disappearings", genocides, censorship, kidnaping and not official war that leaves hundreds dead.

In our city (Medellin) around 1500 people were assassinated in 1988. Politics or the revenge of the mafia is the major cause of death among men 15-30 years old.

Sodiedad Violenta is the best description of our city and our country. There have been nights in which the bombs wake you up at night. Nights when nine terrorists attack and people die who should not die while the general, the bureaucrat, the mafia man laughs his ass off.

Masked murders occur in the night in which masked men, sometimes dressed in army clothes, come into a small town and make everyone come outside. They call out a blacklist and make them lie down on the ground and tie their hands. They proceed to shoot them with machine guns. One instance of this happened in a town called Sequouia Antioquia and 47 people were killed in this manner.

Here kids from 13-16 years old are trained to be paid assassins for the mafia. These kids are called "Sicarios". They are trained to kill judges, and whoever gets in their way. They're trained so young because the laws of this fucked country doesn't allow a minor to be tried.

Things here are tough. On one side there's the narco mafia and the equally as fascist guerilla force and on the other side there's the police mafia. Not to mention the unemployment, poor economy, and poverty and in the middle of all of this are the people who end up paying the consequence.

This is the reality of Medellin in a city of about four million people.This is a big city where it is hard to live, it's not a tiny town in the middle of the jungle where the people are not as guilty by business of the mafia and attitudes are not as fascist, like to bomb Medellin of Alcade from New York is a fucking bad solution. Medellin is violent because of the mafia, the poverty and the political idealogical conflicts. For many of you Latin America is just a place south and the problems of small countries do not interest you and for those of you who think that what good stupid patriotic fools you are. What subtle fascism. Hitler would be proud.

Anyway, we, Sociedad Violent have a split EP with Rasix, another band here. It was recorded in a shitty portable "studio" so the sound quality is bad and our performance could've been better. If you're still interested in getting it and supporting us, it's $4 for Latin America and North America, and $5 Europe, over sea.

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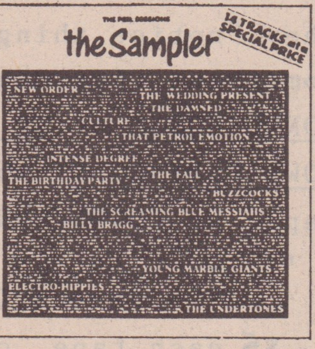
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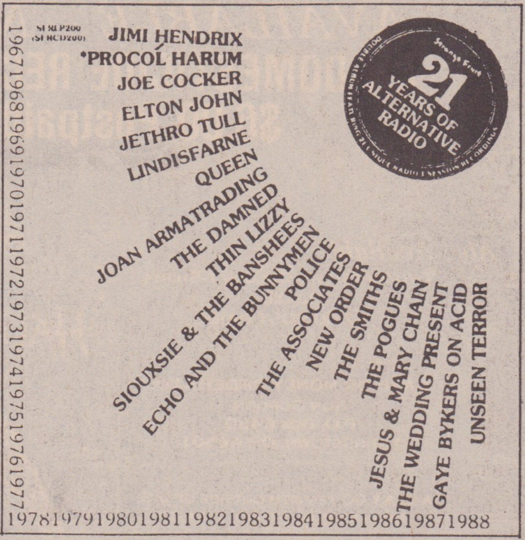
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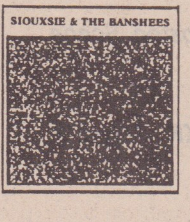
JOE COCKER
ELTON JOHN
JETHRO TULL
LINDISFARNE
QUEEN
JOAN ARMATRADING
THE DAMNED
THIN LIZZY
SIOUXSIE & THE BANSHEES
ECHO AND THE BUNNYMEN
POLICE
THE ASSOCIATES
NEW ORDER
THE SMITHS
THE POGUES
JESUS & MARY CHAIN
THE WEDDING PRESENT
GAYE BYKERS ON ACID
UNSEEN TERROR
1967196819691970197119721973197419751976 1977
1978197919801981198219831984198519861987 1988

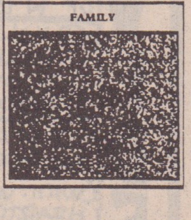
**THE LATEST PEEL SESSIONS**

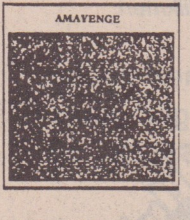
LINDISFARNE

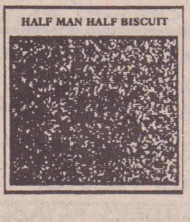
ECHO & THE BUNNYMEN

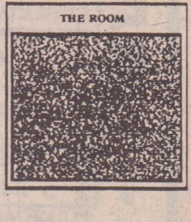

SIOUXSIE & THE BANSHEES

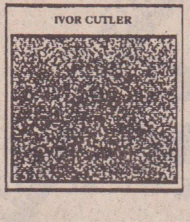
BOLT THROWER



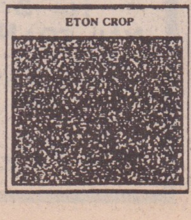



HALF MAN HALF BISCUIT



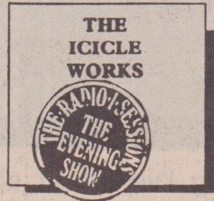

IVOR CUTLER

THE BIRTHDAY PARTY II



UNSEEN TERROR

**THE LATEST EVENING SHOW SESSIONS**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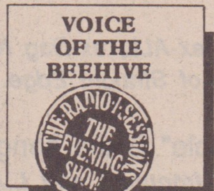
THE WEDDING PRESENT
THE RADIO 1 SESSIONS
THE EVENING SHOW

THE GODFATHERS
THE RADIO 1 SESSIONS
THE EVENING SHOW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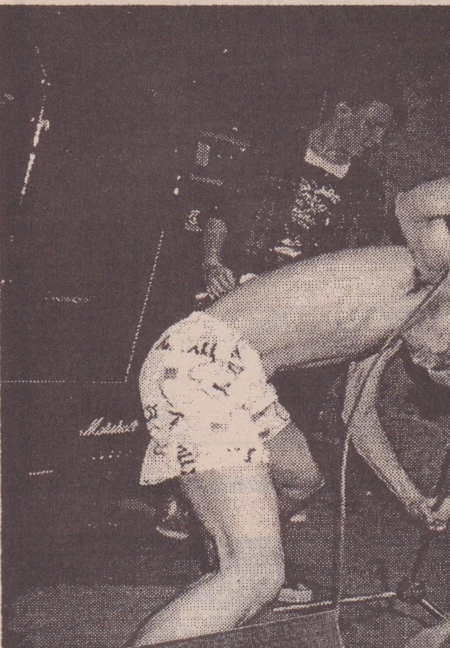
# NEW BANDS

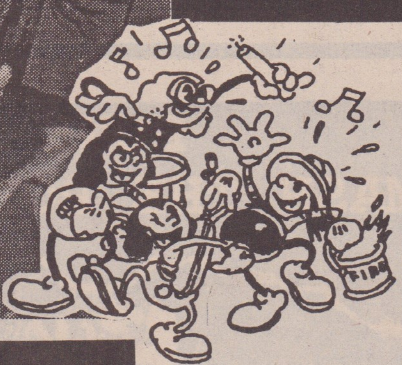
## RAZZLE DAZZLE



In many ways, RAZZLE DAZZLE is not a classical band. First RAZZLE DAZZLE is the association of four misfits actually playing in others Parisians H.C. bands. RAZZLE DAZZLE is formed of : ROMECK, BASS (KRULL), BOUSSAD, Guitar (MST), JEANNOT (Drums) (MST), JAMES, (Vocals) (WHITE WEAZEL). On this particularly depends the band spontaneity and musical knowledge, but the players have problems adjusting their schedules.

Musically RAZZLE DAZZLE is said to be a crossover band, but our influences are going from DESCENDENTS to SNFU or STUPIDS.

The first demo présents six titles, going from melodic H.C. (IT AIN'T EASY, CONTROLMYSELF), to TRASH-METAL-CROSS-OVER (FELIX THE CAT,RAZZLE DAZZLE)



RAZZLE DAZZLE c/o :
ROMEK JASKOWSKI
22,rue François-Bonvin
75015 PARIS FRANCE

The band specificity, is the way the voices are integrated in the music itself. In fact, the rythmic section, is very strong, powerfull (fast riffs of guitar, bass solo) whereas the singer has a teenager's voice like some young STRAIGHT EDGE singers. Anyway, whetheryou appreciate RAZZLE DAZZLE or not, we must say, that the band takes its real dimension on stage, where we become flying, slaming monkeys. We have been playing with severals bands like FLIT OX, STUPIDS, COMICWURST. We'll play the 2th of october with MASKEDRAIDERS.

RAZZLE DAZZLE's idea of the band, is that of a young one, I mean that it represents a pacifist, anti-nazi, anti-conformist current of thought : JEANNOT, is a vegetarian, happy skater, ROMECK, found of Jazz-Rock, BOUSSAD is certainly the first ANTHRAX french fan. and JAMES, an happy surfer and a blues fan.

In a way RAZZLE DAZZLE, is a very french group, similar to KRULL, HEIMATLOS or else, with his special sens of humor :(Meganoise, Alone in the kitchen) and his underground mentality.

We,ve got a lot of projects, in our heads, a lot of shows in foreign countries. We look for a deal

though we still consider ourselves as a district band of friends.

## ALTERNATIVE INUIT

The Alternative Inuit (AI) came to be during the winter of 1985 as a way of escaping high-school boredom. Since that time the band has played many shows in Montreal and on two different occasions in Toronto. AI's lineup has changed a few times but is now rock steady with the following people: Drew Krip (vocals), Mark Charbonneau (guitar), Keith Marchand (drums), and Fred Glackmeyer (bass).

Our musical influences are varied which has given our music a fast Punk Rock sound with some Reggae and Funk tempos.

Alternative Inuit is a self-managed band. We have played with a wide range of bands such as The Drones, Problem Children, Gang Green, Toxic Reasons, Infamous Bastards, Hype, The Crypt Kickers, Fail Safe, Sons of the Desert, Soul Side, Mr. T Experience, Rhythm Pigs, The Doughboys, and Jelly Fish Babies in clubs such as The Rising Sun, Station 10, Les Foufounes Electriques, Black Light, L'Usine, and Ildiko's and the Silver Dollar in Toronto. AI has also played two consecutive Psyche Industries festivals.

The positive response to our music is evident in the way Montreal's entertainment and University press have been so kind to us. Montreal Mirror magazine described the band as having "good lyrics, everchanging rhythms, variety of tunes, often cheerful. Cheerful Hardcore!" (Apr. 1986)

The now defunct Lost City Fanzine said, "Alternative Inuit are the energetic young and cute hardcore skate thrashers that define the new Positive Punks." (Apr. 1986)

John Coiner of Montreal's Rear Garde magazine says of AI, "They play good solid thrash in the positive Minor Threat, Youth Brigade, 7 Seconds vein." (Aug. 1986)

Joel Robinson of Confuzed fanzine in Mississauga had the following to say about our first show in Toronto, "These skaters rocked the shit out've moi." (#2, Fall 1987)

Paul Gott of Rear Garde described us as having, "...some really good tunes, and an energetic stage show..." (Sept.88)

Johnson of Rear Garde said "The bottom line-great songs and great entertainment." (Sept.88)

### ALTERNATIVE INUIT

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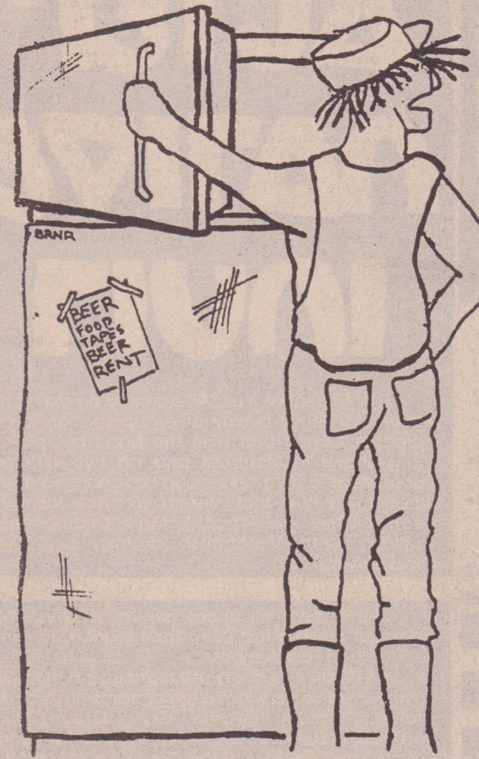
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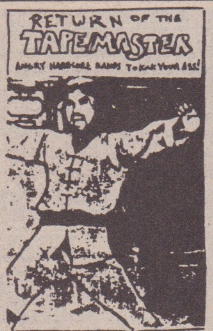
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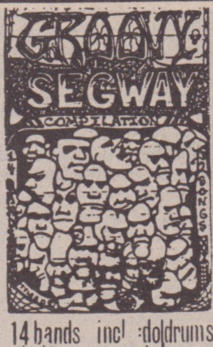
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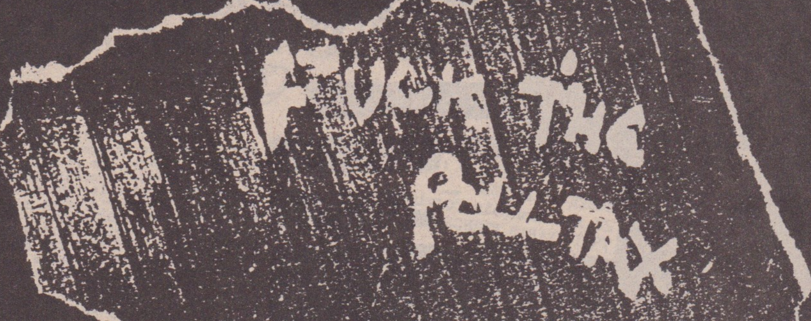
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# NEW BANDS

# TWERP

*TWERP are a explosive new hardcore band from England who formed in the autumn of 87. This interview was done by Beddis. Answers by Al lead vocals/bass.*

**MRR: O.k. guys, to start with, is it true that two of you are mentally ill?**

TWERP: Yes this is quite true.We're all heavily depressed about the onset of old age. We're nearly 72 years old altogether.

**MRR: Why call the band TWERP? Does the name have a specific meaning?**

TWERP: The name used to mean TERMINATE WITH EXTREME RELIGIOUS PREJUDICE, but we got tired of explaining its meaning for the thousandth time. Besides, when we started the band it was getting very fashionable for bands to have abbreviated names, so we decided it was stupid and opted for TWERP, a short and memorable name.

**MRR: Are you a serious band? Do you think that being serious all the time works against itself?**

TWERP: Yes we do take serious issues seriously. Our lyrics may not be the most profound or literary, but they portray the world as we see it--a corrupt and sordid place generally. We do try to mix humour into the message though, because there's nothing like endless moaning and no action to put a person off straight away. We don't want to be part of this or that little club, but to have our own identity. I'm sick and tired of bands that rant on about how bad things are and when posed with a solution, they're fucking stuck. Crass made the modern peace trend in punk, and due to their influence many worthwhile bands and most importantly, ideals, became standard. People became more aware of their standing in society and sought to change things practically through workshops, squatting, cooperatives, peace camps and sometimes direct action. It must have been a jolt to some people to find out Crass, and more recently Conflict, were not the 24 hour a day shock troops of anarchy, but real people with faults. So what I'm saying is that it's good to be socially aware, but you must balance this with responsibility, cuz people take what bands say seriously. So don't get caught.

**MRR: What are your songs about, any messages in particular that youre trying to put across?**

TWERP: They range from topics like the end of the world, Tory policy, South Africa (yuk), England's decline into a state of U.S. style consumerism, voting, homelessness, tension, mental health system abuse, and a lot of other areas we have not touched on yet. There's a world of material out there. We try to write songs that mean something that people will relate to. Life writes most of our songs,so if they tend to be a little negative sometimes it's because life itself has a negative nature.

**MRR: Tell us about you local venue the Angel pub. Are you involved as a band in organising gigs?**

TWERP: Yes so far we've done gigs by COWBOY KILLERS, RECTIFY, and THE ABS-- all great bands. Anyone out there who wishes to play here for a small but friendly scene and some small cash should call. A months notice is all that's needed.

**MRR: You play mostly fast, pounding, thrashy, tuneful music. Do you like or rate any other U.K. bands at the moment? What do you think of the noise merchants like NAPALM DEATH?**

TWERP: Well, there are a lot of good new bands, EXIT CONDITION, DAN, JOYCE McKINNEY, RECTIFY, RUDIMENTARY PENI (back with us after so long), DISTURBED, COWBOY KILLERS, 1,000's more all worth a mention. As for NAPALM DEATH and their style I dunno, they got good words that attack the multinationals, etc, but they do need to play with a bit more variety or they'll become a real joke. All the great bands of the past like the Kennedys, Fear, Cravats, were great because they dared to be a little different--we don't really need to be a scene dominated by an army of road drill guitar players.

**MRR: Have the three of you played any good gigs lately, any good bands?**

TWERP: Yes the dates with CHRIST ON PARADE were great. They are a real great band and very nice people. Two others were SHRAPNEL, now deceased who had a good show, and LIFE CYCLE a grinding three piece group with good lyrics about sexual roles, ace band.

**MRR: Why do you think three piece bands without lead singers are now so popular?**

TWERP: Are they? I dunno, we're a three piece because we've never found a singer, no fuckin egotists who ponce around the stage miming like

Jello or whatever, who needs them (laugh). There' me, Al on bass and vocal, Junior on guitar and vocals, and Jules on drums.

**MRR: Is Al Slammer your real name, or are you the escaped Yugoslav tap dancer Ken Dodd?**

TWERP: Yes, it's my real name and yes, Al and Ken are one and the same political exile.

**MRR: Are people at all surprised when they see your guitarist is a large handsome coloured man called Junior? Why do you think there are so few black, Asian people into punk in the U.K?**

TWERP: People in England, I suspect, are not half as intergrated as they like to think. That's why we get some funny comments when people see Junior. We as a band are proud of our mixed racial background. It's funny to see the liberated punks reeling in surprise to see a huge black man with dreadlocks jumping around in a punk band. What the fuck, it's all about breaking the stereotypes isnt it? Junior is reacting against a black stereotype, and has been despite a lot of harassment from both black and white for being a punk, for more than ten years. Once Junior was saved from a beating by a gang of black people by two skins, so that says a lot about how far anti-punk prejudice and racial prejudice stem from the same ignorance.

**MRR: What do you think will be the next influx into the U.K. scene, and the world? Will punk ballet ever take off? We've had 77, U.S. style, skate punk etc, what next, is it good in your view that the music keeps changing?**

TWERP: We've had loads of fads I suppose, I dunno.The music has to evolve to bring new and interesting people into the underground so that has to be a good thing. Punk and ballet don't mix, remember Captain Sensible?

**MRR: What are your aims for the future?**

TWERP: Hopefully to improve, to meet new and stimulating people, perhaps ultimately influence others to do something of their own. It would be nice to say "change society" but how many people fucking really care? All we can do is continue to try and honestly reflect society's faults in our music and art and look for a way to help ourselves and other people to realise the dream of a truly free society. We believe in organic change. It won't happen overnight. If enough people were preoccupied with the cause of peace, it could and does in some countries force an issue, but one or even a thousand bands will do no good unless we forget about trying to be famous or whatever nonsense is in at the moment. We will always be a shitty little punk band from Nowheresville, U.K. to some people, but we care, and that is more important than any cunt after a big record deal.

**MRR: Any merchandise/recorded material available, any freebies for our reader?**

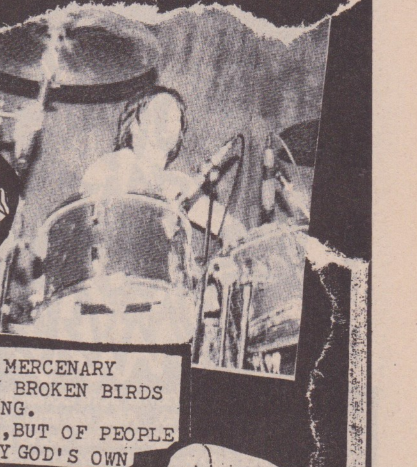
TWERP: At the moment we have two cassettes, see reviews in MRR no.59 and 67. We will be appearing on Real World Records comp EP, No Frontiers. Then hopefully we will do an EP for a friend of ours called Winston who has offered, but it's early days.No freebies I'm afraid; were too poor, but anyone who wants to do zine reviews/interviews, or just talk can write to our address.

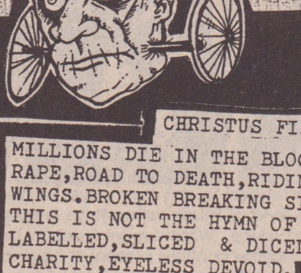
**MRR: What about zines, still popular as they once were?**

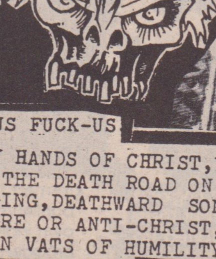
TWERP: Easily, they are the first place a band or organisation gets its exposure.

**MRR: Anything else you would like to add before we go?**

TWERP: Yes, thanks to you Beddis for the interview, MRR for the room and for keeping some order in the international scene news. And lastly thanks to the inspiring people and friends and loved ones who enrich our lives. Our address for further info: TWERP/ 74 Goldington Ave/ Bedford, Beds MK40 3DA/ England. Tapes are $4 postpaid.







### CHRISTUS FISTUS FUCK-US

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RAPE,ROAD TO DEATH,RIDING THE DEATH ROAD ON BROKEN BIRDS
WINGS.BROKEN BREAKING SINGING,DEATHWARD SONG.
THIS IS NOT THE HYMN OF FIRE OR ANTI-CHRIST,BUT OF PEOPLE
LABELLED,SLICED & DICED,IN VATS OF HUMILITY GOD'S OWN
CHARITY,EYELESS DEVOID.

ch;YOUR BLOOD,YOUR GRAIL,YOUR LIE....

WHY THEN IGNORE US,CHRISTUS FISTUS?PIOUS RECTUS INFECT-
US.WITH SHIT & GUILT,NOW THE BLOOD TILTS,CROSSED-SWORD
BORED.A TOY SOLDIER DYING,CLINGS TO LYING,STATEHOOD
CONSPIRING,CONSPIRING THEN HIRING
YOUR GUILT IS A TAP.A TAP THAT RUNS BLOOD...
ch;YOUR BLOOD,YOUR GRAIL,YOUR LIE.. WHY DIE?

# MAASEUDUN TULEVAISUUS

Gentleman-punk from Finland - MAASEUDUN TULEVAISUUS In the past there has been a band named Maaseudun Tulevaisuus with a line-up of five men, but you can forget it. Nowadays, for over three years, here in Finland has existed a three-piece-band named MAASEUDUN TULEVAISUUS and you don't forget it !

After throwing the disco-men out, the line-up has been the same: Juissi - vocals, guitar, bass, Jouni- bass, guitar and Jaakko - drums. Although the band is much liked in punk/hc-circles, their music isn't actually either punk nor hc. The band members themselves have called it "gentleman-punk", which I think is very good title for the powerful, original and skillfully played tunes - MT offers an alternative for the Finnish (or whatever) rock scene as well as for the standard punk/hc scenes. Besides their lyrics are different in a positive way: they are thoroughly thought and mostly packed with hidden messages, so that the one who listens must use his brains, too. There are no dumb and worn slogans like "this is good, take it" or "this is bad, fuck it". At their best, MT is on stage and their gigs have been getting better and better all the time. They have done many gigs in front of a small, but enthusiastic hc-audience, but they have aroused wider attention, too. In the summer of 1987 MT visited Poland, the Jarocin festival. Their gig went down rather well after the crowd had noticed how good the band really is. In the front row there were Polish soldiers swinging their cocks with the music. "Polish militarism at its best" said Juissi about the reactions of the soldier boys.

Here in Finland MT has successfully played two times ('87 and '88) at our biggest festival Provinssirock (about 15000 - 20000 visitors) and also at some other bigger festivals.

So far MT has made three records, all on Hiljaiset levyt-label, which is known for the good quality of released records. The first EP called Agrikulture was a real hit with three pressings and altogether 1000 copies. It is sold out now. In the end of 1987 came out MT's long awaited christmas-single "Adventtilaulu/Lyhteet" and in the spring of 1988 Hiljaiset levyt released the debut lp Periferia with 11 tracks. Both of these fine records are still available. The year 1989 will bring something new from MT. Maybe we'll get some new records, but the most important thing around is the Eurotour, which will take place in March. Keep an eye on more detailed information on the tour dates and don't miss it when MT is coming your town.

**Maaseudun Tulevaisuus c/o Jouni Nieminen/ KP 2/ 43700 Kyyjärvi, Finland...Hiljaiset levyt-label/ PO Box 211/ 33201 Tampere/ Finland**

HATE THAT SMILE

HATE THAT SMILE come from Dorset in England and are Shaun (vocals). Alex (drums), Paul (bass guitar) and Paul (lead guitar).The band started up about one year ago with Rich playing lead guitar but then, after a few months with two guitarists, Rich left the band and we've been playing as this line-up since September. The four of us used to be in the band ATROX (we played about fifteen gigs in the south of England, had a couple of tracks on two compilation albums and recorded two demo tapes) which disbanded in 1985, so we've all been involved in the punk movement for several years now and we've survived through diminishing audiences and a lack of support in our local scene. Through the years lots of good bands have split up and nowadays few new bands seem to be forming and those that have formed have tended to limit themselves to the safe, conservative style of music rather than create their own individual ideas. What we are trying to do is to broaden the narrow confines present in hardcore by using melody and structure to the best of our ability and by combining our political opinions with personal experiences in the lyrics.

We've played just two gigs so far (both in Southampton), with CULTURE SHOCK and CORPORATE GRAVE (a local band). We've got more gigs coming up, in particular is a tour of Holland,Germany and Austria with the Dutch band THE VERNON WALTERS and the aforementioned CORPORATE GRAVE which should take place during April next year and which we are looking forward to very much.

We've recorded two demo tapes. The first contains eleven tracks and is available from the address below-see review in MRR 66. The more recent one has four tracks on it and we are currently in the process of putting out a new tape of these and five new songs which is going to be called Liberty Free Zone.

For tapes, gig or anything else write to:

**Hate That Smile/ c/o Paul Chambers/ 23, Sherford Close/ Wareham/ Dorest/ England/ UK**
(please enclose s.a.e. or i.r.c.)

*Liberty Free Zone*

*TV cameras on every corner, state control is getting closer*
*Drug tests you can do from home, we live in a liberty free zone*
*Neighborhood watch behind every curtain*
*It's all fucked up and that's for certain*

*Spy on your friends and rivals too*
*Your housing estate's a human zoo*
*Graffiti on the wall,call the law*
*Have you ever been scared before?.....No*

*Neighborhood watch tea party,irrelevant chat with coffee and cream*
*Look at the agenda, the scheme of things*
*Got no enemy? Are you looking at me?*
*I guess you must be, oh no*

*Something funny in what I see*
*A thousand cameras all trained on me*
*Still paying my debts to society*
*I know I can never be free*

# NEW BANDS

# AMNESIA

*Information by Danijan Tatic/ Dusana Radenkovica 5/ 11000 Beograd/ Yugoslavia... Interview by Dvadeset 4 Casa fanzine/ Gvido Obradovic/ Strahinica Bana 43/ 2/ 11106 Beograd/ Yugoslavia... Photo by AA fanzine/ Vojin Veljovic/ Brace Jerkovic 86/ 25/ 11000 Beograd/ Yugo. More photos of Heller/ Amnesia can be obtained from the same address.*

AMNESIA is a medical term for the loss of memory. However it is hardly possible that you'll forget young Yugoslav band AMNESIA once you hear them. Amnesia come from Belgrade, the capital of Yugoslavia and they play merciless, brilliant THRASHCORE which will mosh your brains out once you hear it!

Amnesia's 1st demo contains three tracks. The instrumental "Mosh It Up!" opens the demo tape. The faster "My Way of Life" is bound to drive you into moshin' insanity and the last track "Find", after a slow, heavy beginning also develops into a true MOSH! Grenade! They certainly are one of the most original European thrashcore bands today! Along with a cassette comes a lyric sheet and a b/w cover (the front design was drawn by their bassist Francuz).

**MRR: How long have you been all together and did you play with some other bands before?**

Francuz: Amnesia is a relatively young band, but it was formed of people that had already played before with such bands as HELLER (Kole - Amnesia's guitarist); AGGRESSOR (Konan - solo guitar); CHARISMA (Francuz - Amnesia's bassist)

**MRR: Why have you recorded your 1st studio demo (recorded in April '88) in two versions, English & Serbocroatian?**

F: We recorded the demo in two languages to try to give our demo to as many people as possible and to let them hear our message etc, to let lots of people listen to our speed in English; but I like both versions (personally I do like more the one in Serbocroatian).

**MRR: In which language do you think it's more honest to sing then?**

F: I think it's smartest to sing in Serbocroatian because if the band would like something to say it's better for them to try to be understood by everyone.

**MRR: Your intro (from 1st demo) reminds me a lot of the music of S.O.D. Do they influence you in most of the other songs too and what are your influences anyway?**

F: Our intro "Mosh It Up" was done for the crowd that likes Slam (Mosh) and if that reminds you of S.O.D. it's normal because they are the 1st real mix between hardcore and speed metal for me, personally. They started with the metal mosh riffs and if our intro reminds you of SOD then it's just a compliment for us. Besides them we're also influenced by Anthrax, Nuclear Assault, M.O.D., Testament and Heathen.

**MRR: How many gigs have you had so far, and which was the best?**

F: There have been few gigs recently, but I think that the crowd has started to understand mosh-metal bands; which is a progress in the Belgrade scene.

**MRR: In your opinion, which band in the capital seems to be the best "speedmetal/thrash melody" band? (hard to describe the word)**

F: Well on this question I don't really know how to answer, as there are not many Belgrade speed bands at the moment, but in any case HELLER might be the one.

**MRR: Where does the band practice and what is the biggest problem in the band?**

F: We practice wherever's possible, but we're hoping to find a practice room soon (in a week probably). Concerning the "biggest problem" question — well, it mainly concerns the gigs because at most places we got bad equipment and you can't really represent a band playing when you're using bad equipment can you?

**MRR: What do you think about Jadranka Jankovic? Were you played on the "Metal Mania" radio show of hers?**

F: "Metal Mania" radio show is a big step for Jugo metal and I'm glad that J.J. has made it successfully. On the other hand I might be running the show differently if I were in her place, but it's o.k.

**MRR: What are the plans of the band concerning the gigs and when do you think you're gonna record something new?**

F: Present plans are: a gig in Sarajeva (at a HM festival); new demo in October (a definite settling of accounts with the previous studio recording of drums and vocals; and as many gigs as possible.

**MRR: What's the address/members of the band?**

F: Contact address is (you can use mine ok) Amnesia/ Dejan Lukic/ Brace Jugovica 2/ 11000 Belgrade/ Yugoslavia. The members are Kole (solo guitar), Konan (guitar), Zmegi (vocal), Francuz (bass). We don't have a permanent drummer at the moment. The demo can be ordered for $5 postpaid from the band's contact address.

---

B.F.D. is Jeff (17) -guitar, Brian (20) -drums, Travis (18) -vocals. B.F.D. facts AND trivia: Only Brian holds a H.S. diploma; All but Chad have natural hair coloring; All smoke; One half prefer minimal hygiene. Volkswagen is B.F.D.'s cars make; All but Chad prefer Camels or Winston Lights; Chad prefers Marlboros or Magnas; All but Brian have been "institutionalized".

# BFD

BFD is from Salt Lake City, Utah, home of the mad bomber Mormons. We have our share of religious fanatics and ultra-conservatives. In spite of this (or because of this) we do have a thriving "Alternative/punk/underground" scene. NEAT FACT: UTAH HAD THE HIGHEST PERCENTAGE OF VOTERS VOTING FOR BUSH.

We choose not to label ourselves because we don't want to set any limits for ourselves. We draw upon many different styles of music and punk/hardcore. To name our influences would take too much space for print when there are better things to use that space for. Our lyrics vary from personal, social, political, and bullshit. We offer our beliefs as just that— our beliefs.

Two of our members are straight, but not straight edge, while the other two us drugs in a responsible way. It is only when it goes out of control and interrupts one's normal day to day occurrences when it has to stop. It seems as though straight edge has become an obsession in itself for some individuals. We believe in the ideals of straight edge but not its current form.

We try to look at people eye to eye despite color, race, religion, preferred brand of cigarettes... To end racism and sexism we must destroy the hate inside of us first. Sexual and racist stereotypes are ingrained in us from our birth. The hate and ignorance of prejudices must be destroyed. This is just a question, is it fair for us to have prejudice feelings against those who are prejudice/racist/sexist? We are not pro-america or anti just see the problems and help to find the answers, yet trying to keep the good points of our country in mind.

We all eat meat. Brian and Travis don't agree with it though. We have both tried to abstain from meat but have ultimately failed for we both still eat meat. We keep on trying though. All of us are against other animal abuses such as product testing and pet abuses.

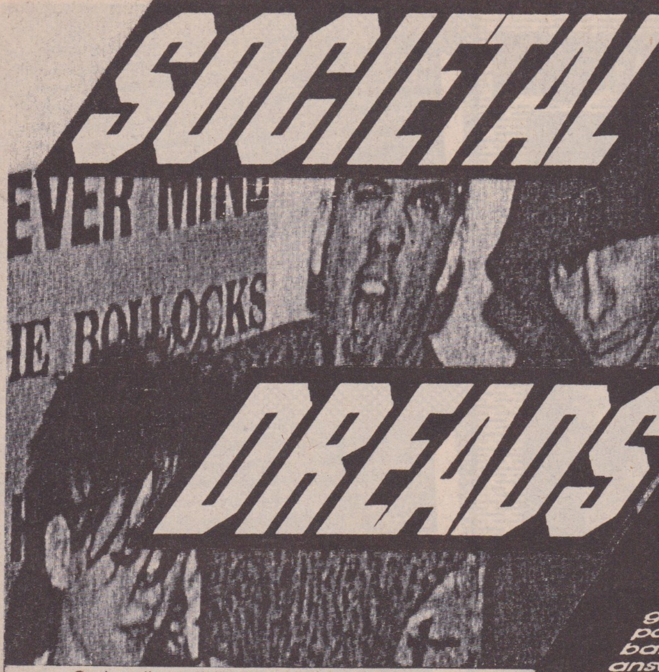
We try to remain open minded and to end hypocritical attitudes in ourselves and others. Peace through acceptance but not intolerance.

BFD does not stand for Big Fucking Deal. It doesn't stand for anything specific, but if you wish to tell us what it means then write us and depending on your creativity we'll send you a surprise.

As of right now we have two demos out. One of them is still available for $3 or $2 and 3 25¢stamps (we also trade demos and/or tapes). The review for our demo will hopefully be in ish #68 of MRR. 12 songs, 30 minutes, lyrics and info. We have plans for a 7" and a tour of the western states for the summer. We also might be on a tentative Salt Lake comp being put out by Raunch Records here in S.L. If you have any interest in the above stuff or if you're just bored (maybe even if you want us to play in your town) write us or call us at night. Travis or Chad/ 923 Diestel Rd./ S.L.C., Utah 84105 (801) 583-7498.

# NEW BANDS

# SOCIETAL DREADS



Our band's nme is the Societal Dreads. The line-up consists of Jerry-vocals, Lee-guitar, Avis-bass, and Dave-drums. We're based in Hartford, Connecticut. We formed about 3 months ago. Me and lee met awhile back. One day I said to him "I want to start a band" and he said he would be my guitarist. I met Avis at a show about 8 months ago and she is also my girlfriend's cousin, so she joined. We practiced together and made a tape, but we didn't have a drummer. Well, one of my roomates was dating this guy and we met and he said he would help us out. We hope to make a studio tape soon, get it out to radio stations, and start playing shows.

Our band is basically a positive one. Our songs might come across as negative, but I write about how I feel, like "Society" or "Scream." Some of our songs are fun ones, but most are serious. We want to bring unity to the hardcore scene amongst punks and skins and we want to bring a scene back into Hartford. For more info and a flyer, write to Jerry Dagesse/ 511 Maple Ave #3/ Hartford, CT 06114. I promise to write back to everyone who writes.

# HATE X 9

***HATE X 9: An Autobiography by a friend***

*O.K. First ewe might say "Why HATE X 9?" And they'll probably say "Because nine is better, not new and improved, the greatest number possable, somhow always keeps returning to itself, you know man, numerology and aw hell it's too long o' story for a bio. Ask R.U. sometime, buy the record!"*

*Well then ewe'll probably say "What are you guys all about? What are you trying to say? What possibly could you hate?" Are they unnerved by the barrage of pointed questions? "Naw, It's simple, answer's always the same: We hate HATE. Hate is ignorance is stupidity is fear. It's like, HATE X 9 is the world situation to present. (No shit?) A crescendo! We're all about growing, not "growing-up". Responsibility? Obviously. Growing up? No frigging way! "Growing up is growing old, one direction, dying." Then ewe'll say "Whats your desired result by participating in a seemingly futile struggle They'll say "Peace nine times" (Or we'll rot a few little brains) Then ewe'll say: "Do you figure it'll truly work?" Then they'll say "Naw, at least not in our generation, . (Ever hear that one before?) But if you fail to try, you've no right to cry! It's all about ingenuity. You know, HATE EDGE 'n 'Just say: so?' n skinfaces 'n WD-40'core, skatin' hate 'n lots, lots more!" Then ewe'll say: "What of your music? Who are you like?" They'll estatically chant in chula-rythem: "We ain't like ewe but we're what you'd like! Adrenalin personified, a pin in the eye, and if you ain't having fun yet then where the fuck is your life!?"*

*There's sooo much. It will go on so long. Like about how the West was once one. And America? Ha! And poseurs go to hell like bad little children. No one likes jail! No one knows God!*

*"Are you guys.stuck up?" "We should be but we ain't! Are you?" What about labels? "Indy. Our own! R.U. Dead Music for the undead." Artwork? "Our own! Shame on Ru Ink. We say do it your self cause only you know what you want. Besides, change has to come from the individual. God! What's with all the questions? What are we, running for president? No fuggin' way man! Why would you want to be someone everyone hates? Ha! Thats what they say about u.s.!"*

*And so in closing Why do you guys do it?*

*They'll say jokingly, "Cuz girls need it! No seriously, because we have to man. Without it, sanity would be gulped by madness. Besides, we like to, we want to, we can."*

*One more question fellows, what's with all the American flags? Are you making a statement?" "No way man, they're all donations from various corporate establishments who abandon them at the top of poles the nation over.....and oh we can't weight!."*

*Interview? Thanks Mr. Busdriver*

*HATE TIMES NINE is Shame: OlYeller, RU: Slaughtar, Rossta: Bassballs Danno: Skins and kindlin'....Please write, everyone! Shirts $9 Disk $5.40 ($2+ overseeees). Bryan Mehr/ 1216 W. 600 S/ Salt Lake City UT 84104 (cash or M.O.s only. See ya soon HATE TIMES NINE.*

Dear Maximum Rock N Roll;

After reading your publication each month and learning of your wish to provide new bands exposure we decided to go for it. The following is a profile of our band, Glee Club.

We got together about 6 months ago. We thought it would be an excellent way to voice our opinions and simply have some fun. We all live in Albany, NY and are involved in many ways with our hometown "scene". Besides being in a band, we promote shows and are starting a local fanzine. The line-up now includes Al Williams-vocals, Keith Allen-bass. Brian Buonotinky Clark on guitar. We are all either 16 or 17 years old if that matters to anyone.

As a group we try to enjoy ourselves but still remain aware of all the injustices in this world. Glee Club realizes that it will not change these things overnight but we are trying to shed some light on topics such as racism, gang violence, and the overall deterioration of the hardcore scene. We have 2 demos out which you can order through me, and are looking to do an album in the near future. We are looking to play shows anywhere, esp. the east coast so let us know if you can help us out. Write Brian Buono/ 26 Hayes Rd/ East Oreenbush, NY 12061. Or if you want call us at (518) 477-7343 and I guarantee we will get back to you right away. Thanks to Albany, Steve M., MRR, and all of our friends.

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# JINGO

*JINGO DE LUNCH are five brilliant musicians from the Berlin ghetto. They all started out playing in more or less well-known HC-bands like COMBAT NOT CONFORM, MANSON YOUTH, ZERSTÖRTE JUGEND KULTHUREN. But their talent for songwriting—we're talking about traditional streamline rock songs here—didn't surface until JINGO was formed. JINGO, that is more than hardrock, hardcore, metal or whatever you want to label it, it's the concept of playing music with true devotion. JINGO's current popularity is another example for the (not ill-natured, in our opinion) commercialisation or better professionalism of the German HC-scene. Not only bands get "big", but magazines and labels as well. No wonder that the section of everlasting naggers criticise JINGO. They, who get up earlier (possibly) and work hard to make a living with their hobby, get called "sell-outs, moneypigs."*

*JINGO DE LUNCH were able to prove their excellent musicianship during an extensive tour through W.-Germany in October. They headlined most of the shows, but also supported HENRY ROLLINS and NICK CAVE.*

*The following are excerpts Thomasso did with JINGO in Augsburg on 10/17/1988:*

**MRR: Tell us what happend during the past year from your point of view?**

Tom: There"s not too much to talk about. First we made a demo tape, then a record and of course we played many shows. That's about it.

**MRR: Right now you are doing a major tour playing in quite a few pretty big clubs. How did this come about?**

Tom: The main reason probably is, that we have a booking agency now. It really got on my nerves to answer the phone dozens of time a day, when people called for information about JINGO. After a while I didn't feel like dealing with it anymore and I lost the overall view. The booking agency has opened up the opportunity to play for different audiences, which is one of our goals.

**MRR: What is the booking agency and the guy behind it like?**

Tom: First of all, the dude is a total music fan, and second, he's a good friends of ours. The deal is as follows: he gets the shows for us, and in return he receives 15% of the income. A few good friend of mine, who also play in bands, have worked with him, and they all say he's correct.

**MRR: Does the agency make any kind of influence on the band?**

Tom: No, not at all. We're the ones making the music, not him.

Steve: Some of the clubs we play are not our cup of tea. Bands like the WALTONS or LOLITAS fit in a lot better. But that's the way it is.

**MRR: One of the rumors I heard, says that JINGO plans to play only big halls in the future, and not in youth centers, etc. anymore. What's up with this?**

Steve: We have always had a pretty mixed audience. We never claimed to be a punk band. I think it"s OK when people dance and enjoy themselves. It actually doesn't matter who they are - even if it's new people.

Tom: Well, in the beginning we played almost exclusively for a HC audience. That's true. By now we also appeal to others. Some people seem to dislike this..They would have us play always for the same kids. I'd say, that's elite thinking.

Steve: I figure, it's rather the people turning away from us then the other way around. Those are the sort of guys who accuse you of being commercial if you play places bigger then the Rauchhaus (tiny club in W. Berlin).

**MRR: Another rumor: JINGO are fully commercial now and all they play is hard rock.**

(clearly heard exhaling)

Yvonne: That's bullshit. We still play the same songs we used to.

Henning: We don't even have that many new songs to deserve such a reproach all of a sudden.

Steve: Maybe it's because of our cover songs. But we've been playing the "Cowboy-Song" since the beginning.

Tom: Hard rock has always been a solid influence for me and I'm damned proud of it. Musicwise, I'm 100% behind it.

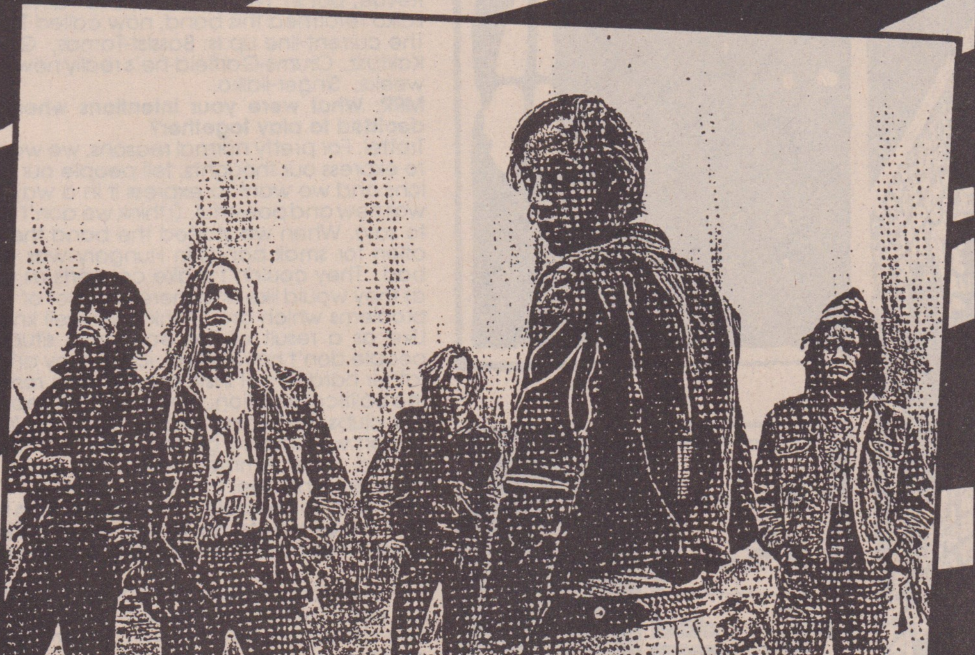
Yvonne: It's a lot fun to sing stuff like that. The music is slower, so there's more variety in what you can do. There's more melody to it. I can sing whatever way I like. I definitely don't commit myself to any particular influences.

**MRR: What's your attitude towards people who were really enthusiastic about you at first, but have now turned their backs on you?**

# DE

Tom: They would probably rather see us work in a factory. Man, I don't ask them why they work at the post office (for instance) either. That's a completely commercial company, how can one work there? It's nobody's business what we do, as long as we don't play huge halls with outrageous door prices.
Steve: There is something true about that. But the high door prices are the promoters' faults. I agree, DM 11.- just for us is too much.
Tom: It's quite naive to put the blame on us because of the DM 800.- guarantee we get. 200 people means an intake of DM 2000 from the tickets. P.A.'s aren't that expensive. And they (the promoters) also make money off the beer sales. A situation like this has happened to us 2 or 3 times. We won't play these places again.
**MRR: This leads to the next question: Can you actually live off the band?**
Tom: No. It's really not that lucrative. But I still don't do anything besides the band.
Yvonne: I'm always glad when we go on tour. That way I don't have to draft beer in some disgusting disco. Instead, I can meet people and see new places and towns, which is cool.
**MRR: Has the behaviour of people towards you changed?**
Henning: The ones we know are still the same. Some of the new people try to chum up with us.
Steve: One shouldn't take all this too seriously. Some guys ask you for our drumstick. I'll give it to them. I think it's silly, but that's their business. Seems like not everybody is against JINGO, but there's actually some left, who like us.
Tom: I don't give a shit about all this. I do what I do the way I like.
Yvonne: Do you think I enjoy having guys coming up to me like in Heidelberg and have them bitch at me: "What kind of attitude have you got? You have a contract, that's fucked up." Shit. We still got our sleeping bags with us, we're smelly, haven't showered and run around with stinky feet. Everything is just the way it has always been, besides the fact of getting this kind of shit now.
Henning: We don't have the contracts to obtain any certain conditions. We don't care about that at all. We just don't want to get fucked over by the bigger clubs.
Steve: Those are just the standard contracts of the agency. It's the first time we use them. Our agent didn't make a big deal out of it. The contracts are the common ones used under these circumstances. We didn't attach great importance to them. That doesn't have anything to do with us.
Henning: Michi (the booking-agent) is all right. He manages bands like the LOLITAS and WALTONS, and at the moment he's organizing a tour for SAINT VITUS. He doesn't try to make money by all means; he s also a fan.
**MRR: Does all this have an effect on the band? Do you have to invest more time?**
Henning: Not too much has changed. We have always practised a lot.
Steve: We simply have an extra member now. We'll be touring again in January and March. Everything is working out fine.
Yvonne: Look, we just didn't feel like booking all the shows ourselves anymore. For me that's not so easy in the first place due to my difficulties with the German language. Initially Tom did everything all by himself: booking the shows, taping the the demo about 60 times, sending it out and so on. Eventually he was burned out. We didn't even find time to write new songs. Now the music has priority again. I'm happy that Michi is taking care of the business part.
**MRR: It seems you only have very few new songs. Are you lazy?**
Henning: We got 8 new songs. We just don't play them all live. We do a cover version of "Kicked In The Teeth", which is a lot fun. It's quite interesting to see the reaction of people who possibly don't know the song. .
**MRR: What about the 12" you were to release on Bonzen Records?**
Steve: It was supposed to be out in November.
Henning: We had problems with the record cover. The release was simply announced too soon.
Steve: The gap during summer was another cause for the delay.
**MRR: A bunch of city mags praised you as the most promising newcomers. What do you think about this?**
Henning: The way it's written, you can tell that it was probably copied from somewhere else, from a mag like Spex (Germany's leading independant mag). But all this is of no concern to me anyway.
**MRR: What are your specific plans for the future?**
Henning: We.re going to play in Poland in January, and maybe we'll do a record there. Afterwards, we would like to do an European tour with the LOLITAS. We already played the "Sound & Fury" festival together.
**MRR: How would you describe the difference between small and big clubs?**
Henning: The smaller clubs usually treat us fair. We don't have any trouble getting free drinks, etc. They don't make a big fuss about every little detail and they don't try to cheat you.
Walt: The small clubs book JINGO because they like them. The big ones to make money.
**MRR: Do you draw any consequences?**
Henning: We play both. When a big club is shitty, we won't go back there.
**MRR: Any final words?**
Yvonne: We all stink terribly!
Steve: Things are going to continue. Eventually, something new will come up.

# LUNCH



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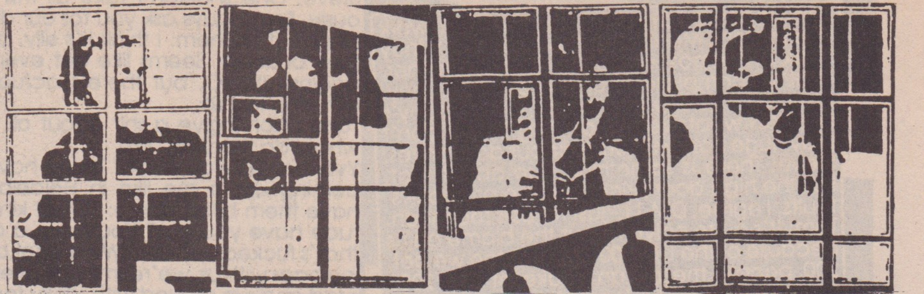
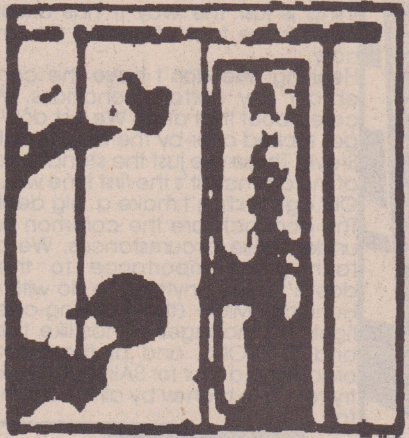




*This interview with Trottel was made during their tense last minute preparations for their journey to France to record a 30 minute EP in Lyon with the label Gougnof. The band can't make the record in Hungary because there's no independent recording studios. So this group of four have to deal with some pretty rough circumstances to get this record made. It's November right now and the weather's just gotten pretty shitty unluckily for them because the car they must drive is a Czechoslovakian model "Skoda" with really bad tires (it's snowing). Then they haven't got much money, they're pawning tape decks to make this trip. And because there currency is worthless outside of the east bloc they have to buy all their food and cigarettes in Hungary or they would all starve and die from nicotine withdrawal. So with more than a couple bags of groceries and 50 packs of Sophianae Multifilters they'll be off. Trottel is from 8udapest by the way. Their contact address is: c/o Rupaszov Tomas/ 2097 Pilisborosjeno/ Patak u.8/ Hungary. They also have a tape distribution to distribute Hungarian alternative music in foreign countries and to distribute foreign alternative music in east bloc countries, if you want info send IRC please. Interview by Elise K.*

**MRR: I heard the band split up and then reformed with a new name or something like that, What exactly is your history?**

Trottel: Well, the band first was formed in '81 with the name Der Trottel. After the drummer left Hungary (he went to Australia and he lives there) the band split up. Then the bassist Tamas had another band called Marina Revue, but in 1985, it split up, so Tamas and Ildiko reformed this band, now called Trottel. The current line up is: Bassist-Tamas, Guitair-Kaktusz, Drums-Garfield-he's really new just 3 weeks, Singer-Ildiko.

**MRR: What were your intentions when you decided to play together?**

Trottel: For pretty normal reasons, we wanted to express our thoughts, tell people our opinions and we want to express it in a way that was new and powerful. (I think we don't need to say). When we started the band the situation for small bands in Hungary was really bad. They couldn't make concerts as often as they would like and there are a lot of other problems which are I think fairly well known. Like as a result of the economic situation, people don't have too much money and it's rather hard to get instruments. As a result of the political situation, there are no independent clubs, recording studios, etc. This is the reason we have to go to France to make a record. This summer, finally we found an independent label that will release us.

**MRR: Can you explain the wierd situation here that forces you to go to France to make a record instead of making it in your own country?**

Trottel: In Hungary the independent label does not exist. There are 2-3 record labels. People can ask permission to make a record but it's not for everybody. The Hungarian labels only release those bands who they think will make a lot of money, whom the "normal" youth like and who are not political at all. There is no chance for bands who will sell 1,000 or less records. As a result we have to go to France to make a recording which wouldn't be so bad if the weather weren't so damned bad and we had a better car.

**MRR: How did you arrange this recording deal?**

Trottel: Tamas has been corresponding for 2 years with this guy, Rico. He works with many bands in different countries France, West Germany and England. He was interested in a Hungarian band so he invited us to France to do a recording.

**MRR: The name of the album is supposed to be "Borderline 5yndrome" and it means something about psychology or what?**

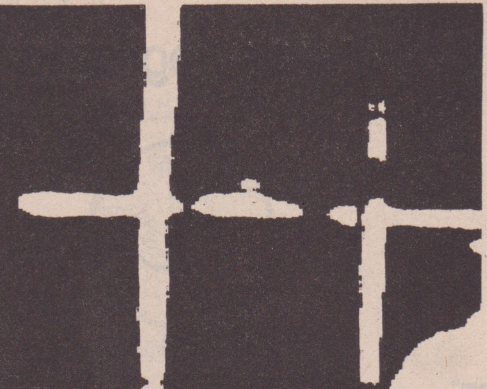
Trottel: Borderline Syndrome is a sickness in your mind when the doctors can't decide if your sick or well.

**MRR: I heard it was the difference between neurotic and psychotic, to put it in clinical English terms.**

Trottel: Yeah, that's what it means I think.

**MRR: Have you ever had any trouble with the police or official hassles?**

Trottel: We didn't have any direct problems with the government, except that at our first concert some civil policemen came to see us because our name was known to them. But when they saw that we didn't want to take power (meaning the band themselves as a group didn't want to start their own party or something), they just kept an eye on us, that's all. Some months later we started a tape distribution service (if you're interested, write!) which was totally illegal at that time and of course quite dangerous. Now we're registered because we have some contacts in foreign countries and for all the things we do. Finally, I can say that we didn't have any troubles that were serious or anything. The only thing that is frightening is that we have never known when they can stop our work. We never will know when they think we have gone too far. This ambiguity and often arbitrary action of authority is an important criteria for so called "Socialist Countries" which really aren't anything more than dictatorships. You're always in fear because you never know when you have gone too far.



**MRR: You've been practicing every day and I hear that you get arrested here if you don't have a job, How'd you get out of that?**

Trottel: No one in the band works at the moment which is dangerous in a way because it's obligatory to work. We didn't work because we practiced continuously for the past 3 weeks. If you don't work here you can be arrested and put in jail for one month. It's fairly difficult how we did it. Tamas is considered a French teacher and it's written on his identity card (you have to carry your identity card with you at all times and this is where your job must be written. The police can stop you at any time on the street and check your identity at any time.) Kactusz works as a laborer but he got papers from a psychiatrist so he doesn't have to work. Garfield doesn't have a job but on his identity card it says that he does. So he's pretty safe even though it's not legal. I (Ildiko) just finished my school and asked for psychiatric reasons to be able to continue next year.

**MRR: How is the political and economic situation which is changing quite rapidly affecting you?**

Trottel: The political situation is changing and as a result it's easier to make a concert if you are a musician, especially since a club called the Black Hole opened in Budapest. It looks completely like a real alternative or squatted club, even though it's officially run. But the organizer is really open minded, it's a really good opportunity for small bands. We can also practice there for free. Now there are better chances for bands to make records even though it's not really independently. And the economic situation, it's a strange thing. Because things have gotten so bad, young people see they can't get very far economically even if they work hard. (High inflation and newly introduced income tax laws have made most people a lot poorer in the past year.) I think it has to change their way of thinking and maybe more young people will not just think about materialistic goals, which they often do here. Young people will think in a more human way and get beyond the conventional values which the older generation upholds, that is to work hard to get money to have a flat, a car. Money now is losing it's value. It's not worth it to work. Everything is so difficult economically. Material things are so unobtainable that people give up. The young people don't accept as easily the traditional values of work and family, they start to think about other things.

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*A nobody from the ten million*
*The tenth million nobody*
*A face, charred memories*
*of the time when you were young*
*of the time when you were life*
*You're not the same way*
*Only a face, they change your character*
*You don't question, don't ask, don't shout*
*anymore We will count on you they said*
*You've been hushed for twenty years*
*In the squalor of your century*
*You're a ridiculous victim on a new world's*
*altar*
*Over twenty near to death*
*Yesterday's here you start tommorow*
*It will be like walking through a field*
*And all the mines exploded behind you*
*You're ambling among flowers*
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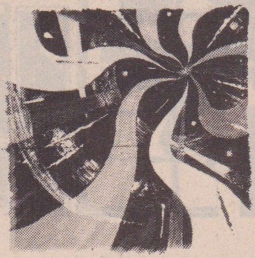

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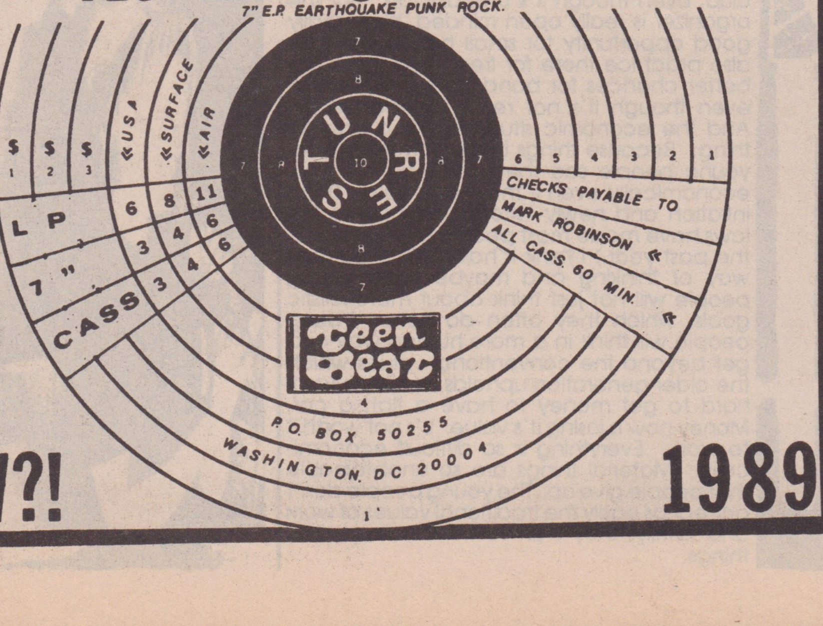

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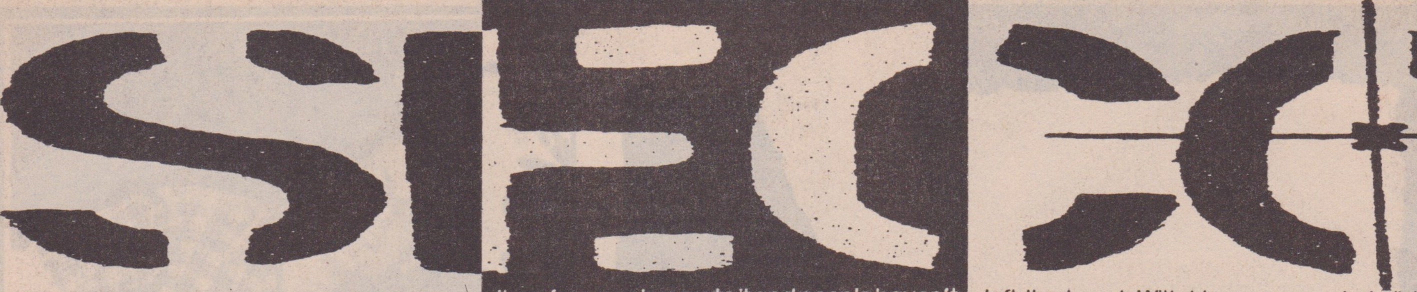
# 7

MRR had some reservations about running this interview, mainly because some of 7 Seconds most glaring contradictions are not really dealt with and are glossed over, such as playing clubs with $15 doors and mega-bouncers. And while most of the staff has a hard time relating to their shifting music and value priorities, we felt it was a good insight into how Kevin thinks these days. Please read on...



7 Seconds really needs no introduction to anyone, even remotely interested in today's punk scene. One of the original "positive" hardcore bands, 7 Seconds - led by their charismatic lead singer and chief songwriter, Kevin Marvelli, aka Kevin Seconds - has been moving toward a more melodic, softer sound in recent years. Kevin has also been at the forefront of those speaking out against the inherent violence of "the pit." Although I've been a fan for quite a few years, Kevin and I had never spoken. This New York-to-California conversation by phone revealed that we had a lot in common beyond Italian surnames, and was conducted last fall, shortly after the release of Ourselves, the band's first LP for their new label, Restless Records. Interview by Jim Testa, who is is the editor/publisher of two fanzines: Jersey Beat and Grot, and a frequent contributor to others, especially The Bob.

**MRR: Let's start with the band's musical direction first. You've taken a lot of criticism from your old fans for going soft, for sounding like U2, for losing that hardcore crunch.**

Kevin: The thing is that ever since New Wind (1986), we wanted to be able to do more musically and branch out. And I've wanted to do more than just scream. And as much as we all love our old stuff, we just felt that we really wanted to try new things. And the fact that everyone in the band can play fairly well, we've been experimenting in rehearsals and trying to do new things. It's not a conscious effort to try and alienate our hardcore following or anything like that. We (the band) turned 9 years old in January and we feel like we want to do new things.

**MRR: Does that mean the song "7 Years" is two years old already?**

Kevin: Yeah, actually. And we debated before putting it on the new album if we should change some of the lyrics. But the whole point of that song was that it was the pivot point for us. We would go out on the road and we started to see that the tours, each time we went out, were so similar, and we'd go out and there'd be the fighting and the slamdancing, and that wasn't part of anything that we wanted to have anything to do with. We want to be involved with music. We live it. This is what we're doing with our lives. This is what we're about.

**MRR: The tour you did with Verbal Assault a few years ago was the first time, in the Greater New York area, where you got to play clubs like Maxwells, that attract an older audience, and do nighttime shows, and your tours seem to have been moving in that direction ever since.**

Kevin: Our whole thing is that we enjoy playing for everybody. I could care less if people come out and slam to our music, because we've been really fed up with that for a really long time. And if people just get off on the music and just enjoy it, that's what we're really about. We're not there just to play the fastest music so people can bust their heads or start fights or whatever. I'm so sick of talking about that it's just ridiculous. "Seven Years" is just about doing what we've been doing, and the last thing on our minds is to travel 200 miles just to see people beat the shit out of one another. That's not what it's about for us. I'm not 17 years old, I'm 27 years old. I don't look at it as aggro anymore. I may have once but that's not what it's about anymore.

**MRR: There's a real note of finality about the lyrics to "Seven Years," as if you're finally saying goodbye to the whole hardcore thing.**

Kevin: That's basically what it is. We still have the same ideals and we still believe in what we've always talked about. We just feel that there's so much more to it and people haven't picked up on it. People can criticize us, they can say whatever. And our goal isn't consciously to wimp out or whatever. We're just sick of going to shows and seeing blood on the floor, or finding out that the last time you played this club the owner got sued because some kid got hurt... We've done it other people's way for a long time and now we're doing it our way.

**MRR: What thing I always get from your shows, no matter who shows up, is that you really love performing.**

Kevin: Oh yeah. Definitely. I could be totally sick and not have a voice at all, and as soon as I get up there, I see the energy and I just go. In fact, now, when I'm not doing it, it's harder to come back to a place called home. I love to be out touring. Because it's just the greatest feeling. Even when there's the problems, I feel like, if we can go out there and change something... I like to look at people- races, I like to talk to them afterward. It's not a job for me. I wish that I could go out and do it for nothing, but obviously that's not reality. But it's hard to come back and sit around, even if you're sitting around and writing new material. I forget I have this personal part of my life and I let that go to hell, just so we can get back out there and play.

**Q: What's it like doing some Over-18 shows now and some all-ages shows. Is the reaction very different?**

Kevin: It depends. The tour we did (in 1988) with the Circle Jerks, we did a bunch of shows where we'd play in the afternoon all-ages and then do an Over 18 show at night. In Montreal, the second show we did was better, even though it was an older, drinking crowd, but they were just so cool and so into. I almost hated to admit to myself, but I enjoyed that show more than the first show, with all the craziness and stuff. A few of those shows have been really cool. Then again, we played New Orleans and it was and Over 18 show, and it was clear to me that the crowd really didn,t know too much about the band, and it was extra work just to get them going. You get spoiled after so many years of, you know, like your name is on everybody's skateboard and their shirts and they know all the lyrics. We want to be able to appeal to a huge range of people, not just the 16 and 17 year old skater kids, even though those kids are great too.

**MRR: That's the next big step, then, breaking that college-radio age audience. I guess moving to Restless is a big part of that, since that's their audience.**

Kevin: I would think so. So far, it's too early to tell. But that's the direction it seems to be going in. They did...well, Restless sent out these promo copies, you probably saw them and they had these big stickers on the records that said 'Walking & Rocking On The Straight Edge, and we just said, 'No, no, cringe, cringe. Because whether we did it ourselves or it was done to us, we've been pigeonholed into this straight edge thing. I have nothing against the positive hardcore scene, and I think a lot of it is really cool, but the whole militant thing I'm really not into. I don't believe that's the way I would do it. A lot of these bands list us as an influence, but they're so intense about shoving all this down people's throats that I want to tell them that I think they've really missed the point. We acknowledge our punk rock roots, our hardcore roots, or whatever, but that doesn't mean that that's what we're going to be for all time.

**MRR: Did you ever think of just changing the name of the band and starting from scratch?**

Kevin: Yeah, we did talk about that. It was right after my brother Steve the bass player left the band. With him gone, we just didn't feel right, we didn't think it was the right thing to do (to keep calling the band 7 Seconds). But unfortunately we listened to somebody who was in a position to give us advice, and we stuck it out, and it was such an empty feeling that it almost killed the whole thing. But then Steve came back to the band, and since the core of the band has been Steve, Troy, and I, it felt better. At this point (if we changed the name) it would have to be this thing where we'd completely change direction and refuse to do any new material, and I don't see that happening.

**MRR: Hardcore as a genre seems to have become very conservative, very resistant to change. I think a lot of the reviews you've gotten from the hardcore fanzines reflect that.**

Kevin: It definitely seems to be that way. And we've really struggled with that. We ask ourselves, are we really wimping out? But when it comes down to it, you have to go with how you feel. We could've come out with another record like "Walk Together" or "The Crew" and sold tons of copies and done a really good tour, and everybody would have dug it, but it wouldn't have been satisfying to us. And I'd rather, these days, go and play a place like Maxwells or even a place where there's only 30 people, but where they're really into the music and into the idea of what's behind it, instead of going to a place that's really packed but then after the show you find out from the promoter that there were 10 kids carried out on a stretcher. And that's not an exaggeration. We've played L.A. where they have the gangs come in, and you never know what's going to happen. We've had kids get carried out, kids get stabbed at shows.

**MRR: What,s the status now of Positive Force?**

Kevin: It's not out of business. My ex-girlfriend and I had tried to run it, and I'd do the work when I came back from tour but basically she tried to run it, and she decided to go back to school fulltime in South Carolina. And we decided that since she had the time and I didn't, we decided that she'd have the label. And we did the distribution deal with Giant/Dutch East. For me, admittedly, I'm terrible at business and I have so many things going on...

**MRR: I knew some of the bands on the label, like Pagan Babies and a few others, and none of them had many kind words for the way things were run.**

Kevin: And I don't blame them one bit. I've never told one of the bands not to take another offer. We've had problems from day one because there's never been a fulltime staff to run things and answer mail. I finally just said I have to stop and give this to someone who can do it.

**MRR: A lot of people saw the quality of the records that were coming out and just assumed there was an office and a factory and a warehouse somewhere, like a real label, and didn't realize that the whole thing was being run from your kitchen table.**

Kevin: That's just it. And then especially when we started to work with Dutch East, they had so many things going and they'd have to get in touch me, and I was on tour and couldn't be reached, and the bands were screaming at me... It got totally out of control, so I realized that I had to get out of it and give it to someone I trusted who could do the job.

**MRR: Are there any Positive Force projects in the works?**

Kevin: Quite a few. There's this band called Division from Reno, Nevada, and this Illinois band called War On The Saints. Both are really cool bands. And Bedlam Hour is working on their second album for Positive Force,

which is nice. Because all the other bands that we did the first albums with went somewhere else to do their second. Not that I blame them in the least. And I was always very honest with them, I told them if they could get a better deal to go for it.

**MRR: Going back to the band, do you think you'll try and change the way you tour, to avoid a lot of small hardcore clubs and all-ages shows?**

Kevin: That's what we're doing now, making those plans. We had a problem last year because we knew the album wasn,' going to be out on time for us to do a headline tour of our own, and then our booking agency, FBI, said that the Circle Jerks wanted us to tour with them. At first we didn't want to do it because we thought, oh no, punk rock city, everything we were against. But it actually turned out pretty cool. And for the first time in years, we didn't have any problems with skinheads on the whole tour, because that's been a major problem with us with the last tours. When we do our tours, we've always liked to play with more diverse acts, even back when we were doing all fast stuff we felt that way. So we really don't want to do another tour where we wind up on a bill with four or five other hardcore bands that all sound the same. Our booking agency now thinks we just go out and open for a bigger band so we'd be exposed to a whole new audience.

**MRR: An R.E.M. type of band. Not R.E.M., but...**

Kevin: Exactly. Something like that. But this time, we really want to concentrate on the new stuff and just play the old songs that still have it. At one point, I felt we were just playing a Greatest Hits type set, and we didn't like it, we just felt it wasn't right. So right now, we'd like to go out on the road with a bigger band, who has their own audience, and we can benefit from that maybe.

**MRR: I wanted to ask you about writing songs. You have a great ear for melody but you don't write traditional "pop" lyrics - the words don't rhyme, the lines don't scan rhythmically, a lot of times you seem to cram a lot more words into a line that fit the music.**

Kevin: It's not something I do on purpose: but other people have brought it up before. I just sort of write it. When I go into the studio, it's the worst time for me. I've never been comfortable in the studio. I can go out in front of tons of people and sing and make a fool of myself, and I love it, but I get into a studio and I get real tense. If I don't lose my voice, then I fight with everybody and I change lyrics. There were times I remember getting into the studio, even for New Wind, and I'd get so jumpy that if anybody was even looking at me through the glass I had them leave. I told the engineer even not to look at me, I get so self-conscious. It's pretty bad, really, because it takes up so much time.

**MRR: On the last few records, the way you've mixed the guitars has reallypuzzled me. They're so far back in the mix and they almost have this buzzing sound.**

Kevin: You're talking about Ourselves and Praise? On Praise, we went into the studio with Steve Fjelstad (Husker Du's engineer) because we really liked the work he'd done with other bands. The idea was we'd spend about a week recording some songs but it just happened at the time we were finishing a tour. And it turned out we only had two days. And it was done so quickly. But even the cassettes we got from the mix sounded alright, the guitars were real distinct and everything. But the minute we got the test pressings of the vinyl, it was just like, 'Oh my god, what is this?, So we recut it and everything, and it just ended up bad. I can't even listen to that record. I think the songs are really good songs, but... I think it sounds like the guitars are underwater. And my voice was just gone because of the tour. It was really just a mistake we pushed something that we should have just waited on and done right.

**MRR: I noticed on Ourselves there's a producer's credit, and then there's another credit that says, Mixed by.**

Kevin: That album was originally recorded with this guy in Sacramento who's a friend of ours. Then we went on the road and toured and came back to it, and none of us were really happy with it. So we thought we might look for somebody who could help us re-mix it. And we were steered toward this guy Brad Gilderman, who was really into our music. He wasn't crazy about coming into the project so late and more or less just cleaning up somebody else's mess, but he did it. I think if we had done the whole project with him it would have been perfect. I never think of any of our records as being perfect. After they're done, there are always a million things I could pick on. The main thing is we didn't want to put out a really wimpy sounding record, so hopefully we at least accomplished that. I always say 'Don't even bother buying. the records, just come and see us live. Of course everybody like my manager and the record will hate me for that, but it's too bad. Sometimes I wish I didn't even have to make records in a studio, that I could just go out and play live.

**MRR: Do you write lyrics first, and then try to fit them to a melody?**

Kevin: Sometimes, yes. I carry around a book with me I have for the past ten, twelve years, and I just write everything down that comes to me. Most of the stuff written for "Walk Together" was written in a taxicab, because I used to drive a cab in Reno. I have this thing, too, where I'll have a tune in my head, and I carry it around humming it, and I can't wait to get home with the acoustic guitar and jam with it. Lately, Steve and Bobby, our guitar player, have been writing more of the music, which is nice for me because in the past, I wrote so much of the stuff. It's nice because musically they can do more, they are more diverse, and there's always somewhat of a melodic edge to it.

**MRR: The thing before, though, about the lines not scanning or writing, is the sort of thing that'll keep you off the radio, for instance. Do you see your style changing as you try to reach a broader audience?**

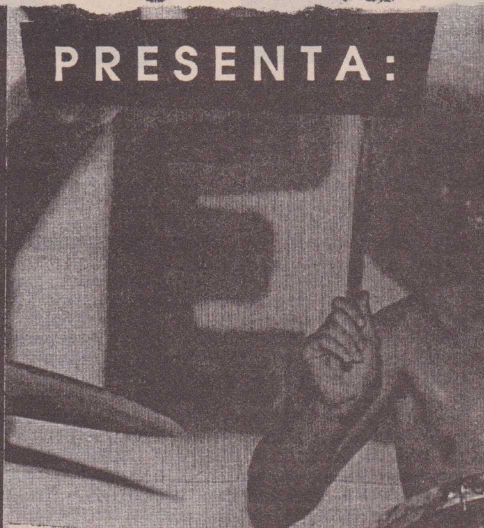
Kevin: No, I'll just keep doing what's best for me. Even if people look at me funny and say, why would you do that?, it feels good to me. I don't know if I'm just off on some whole different thing when I'm doing it or what, but it doesn't feel awkward when I'm doing it. Hopefully it doesn't sound too painful when you listen to it. As long as I've been singing, I've always had problems with my voice, and when I just used to sing fast and just screaming: it was easier almost. Even though I still had to sing in key, it was easier. Now, I really want to do more with my voice, I really want to excel as a singer. It's very hard for me now to sing that fast and still breathe right and not hyperventilate or whatever.

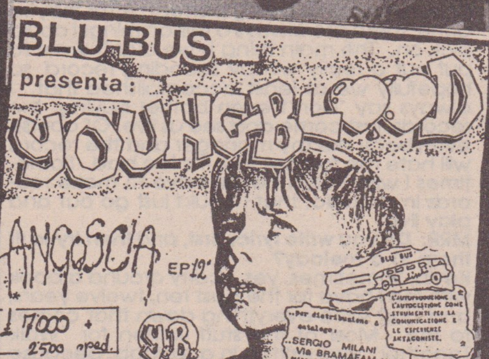
**MRR: What have you been listening to lately?**

Kevin: I've been listening to the new Jane's Addiction a lot. I listen to a lot of R.E.M., I like New Model Army. I like a lot of stuff that probably wouldn't be considered too cool with the straight edge positive crowd, but I like even stuff on major labels like Midnight Oil. I like anything with a lot of melody that still has an edge to it. The taste in this band is pretty wide, everybody listens to everything. For me, I can listen to Bob Marley and then listen to Motorhead and it seems right to me.

# B L U B U S

## PRESENTA:

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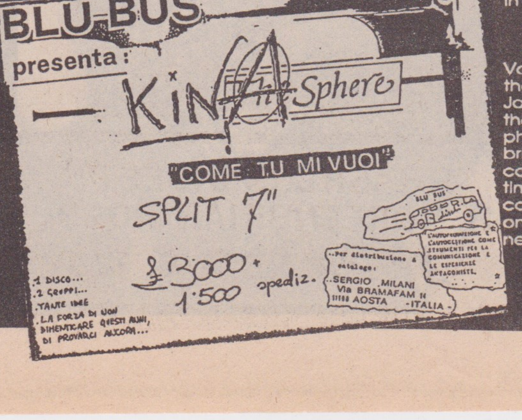
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### Blu Bus Records

A big CIAO to all the readers of M.R.R., here is Blu Bus Records from Italy and as none of us ever went to the U.S. we finally decided to write down something to let you know that we exist and what we are doing.

Blu Bus Dischi (Recs.) is an italian independent label born back in '84 with the efforts ideas and money of two Italian bands: Franti and Kina. Since the beginning Blu Bus has always had quite a particular point of view about which bands and records to put out and how to distribute them. The link among the bands has never been the music style but the attitude, the way the band is managed. Back in '84, being an independent label in Italy didn't mean only giving a chance to unknown bands to have a record out. Independent meant creating a new culture, a new way of looking at this society, different ways of playing music, different ways of writing lyrics, and of course a diffent way to put out and distribute the musical products.

Then, of course, it has always been very funny. This phillosophy had to change over the years because the scene and the people changed, but basically it's the same. For example lately we decided that we needed to have some records sold in the shops. We would never have done it two or three years ago, but mailorders have almost disappeared in Italy, and there are just a few gigs in big towns where you can sell records. If one day the scene will start again as active as before we will immediately stop giving our records to rip-off shops, but the problem now is that we need 'em just to survive. What we think is important now is to keep alive the really independent way of running labels is cooperation among labels. Cooperation to us means mostly exchanging adresses of distributors, promoters and radio stations and swapping records. We never consider any Italian or foreign label as a dangerous competition. We're really so small if compared with the music business that the only thing we can do is help each other to keep that attitude alive and maybe make it bigger in the future.

We can't spend that much time working on the label because we've got full time jobs to live, the label is just "for fun". Nevertheless, we've seen that in the last 3-4 years we could sell many, mary records that we got from other labels. It means that their records were available here at low prices (instead of not availables or at very high prices at shops) and of course ours were available in thier countries. This praxctice put around independent records at cheap prices, but not only that. It makes bands and labels much more cooperative with each other, it makes them friends of each other, so it is not just an exchange of money but communication, knowing each other, learning something from each other. Maybe you can't get richer but for sure you'll get much more experienced. This is what we think independent means. So, is there someone who wants to have some of their own records sold in Italy and can take some of our records back? Just write to us, send the list of your productions, and we'll send you ours. Any kind of music is welcome but no sexist or fascist stuff please.

BLU BUS DISCHI is an Italian independent label born back in '84 with the efforts, ideas and money of two Italian bands: FRANTI and KINA. Since the beginning we always tried to put together similar attitudes regardless the style of music. So FRANTI was playing rock and experimental stuff and KINA hard core. Since then the label has put out: KINA LP "Irreale RealtÜ" '85, FRANTI LP "La luna nera" '85 sold out, Contrazione 12" "Cineocchio!" and "Schizzi di sangue" poetry reading tape and booklet '85 sold out, KINA LP "Cercando..." '86, FRANTI 7" "Acqua di luna" '86 sold out, FRANTI LP "11 giardino delle 15 pietre" '86 sold out, KINA 7" "Troppo lontano" '87, IMPACT 12" "Attraverso l'involucro" '87, THE SPHERE tape "Dalla nostra parte" '87, FRANTI 4Lps "Non classificato" '88 sold out, KINA/THE SPHERE split 7" '88, YOUNGBLOOD 12" "Angoscia" '88, KINA new LP out in '89 "Se ho vinto, se ho perso" and new acoustic 12" out in '89, YOUNGBLOOD new LP out in '89

During all those years we could manage to keep our own image, not only experimental, not only rock, not only H.C., just ourselves. The records we put out are the expression of that scene that hates to be easily labelled, that just try to express its own feelings and ideas, no matter the music style and easy conformism to fashions.

### KINA

They are one of the few bands left of the first wave of Italian H.C. The band was born in '83 and since the beginning their music has always been more slowly and more melodic than that of the other contemporary H.C. Italian bands (NEGAZIONE, C.C.M. DECLINO, WRETCHED, etc.). In '84 KINA started to play in the (then existing all over Italy) "Punx circuit" and they did the first two small tours in Germany. In the beginning of '85 the 1st LP "Irreale RealtÜ", came out—one of the first H.C. LPs in Italy. In '85 the first tour in Holland and the usual activities in Italy. '86 was the year of death of the so-called "Punx circuit". Squats evicted, bands split, zines vanished, people in jail... It couldn't be before any more. It was a confused and sad period. The records published in that period (2nd LP of WRETCHED, "Lo spirito continua" of NEGAZIONE) were reflecting the atmosphere and so was the 2nd Lp "Cercando..." out in May '86, on BLU BUS and in September on C.O.R. in the UK. In Autumn KINA did an European tour with 34 gigs, playing in Spain, France, Switzerland, Germany, Holland, Belgium and Denmark. It was important to come out of the depression of the Italian atmosphere. Back from that tour, BLU BUS put out a 7" of KINA called "Troppo lontano" containing 3 tracks recorded at the end of the tour in Lübeck/Germany. That was the first melodic stuff the band has registered. It is the hidden part of KINA that couldn't come out during the H.C. period and now begins to be expressed. Another part of this melodic sound is also expressed on the split EP (KINA/THE SPHERE) with acoustic guitar in the old Italian folk-singer style. In the last two years, they haven't done any real tour out of Italy. Just week-ends with two gigs going three times to Germany, three times to France and two times to Switzerland. The future? More records for '89. One LP, "Se ho vinto, se ho perso" and a 12" in co-operation with people outside the band.

### YOUNGBLOOD

The former name of the band was "Religious Vomit". They started in '84. After many line-ups they're now: Miguel-drums, Emil-bass, Gigi-guitar, James-voice. They changed the name because they wanted to split with the usual image of a blasphemous and destructive punk band the name brings into mind. They were looking for a name that could illustrate their music and having at the same time a deep and metaphorical meaning, so out came YOUNGBLOOD. They've had many gigs, but only in Italy ito date, but a small tour is programmed next year.

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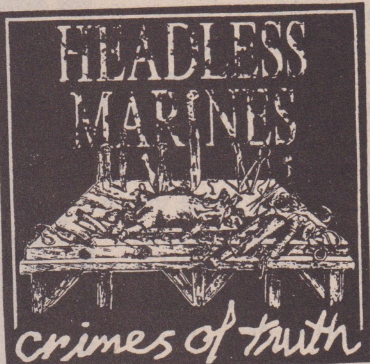

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**punk²** (pŭngk) *n.* **1.** *Slang.* **a.** An inexperienced or callow youth. **b.** A young tough. **c.** A passive homosexual; catamite. **2.** *Archaic.* A whore.

# HOMO CORE

A zine for homo dykes and punks and their friends. **Fuck Sexual Conformity!** Boys love boys love girls love girls... Letters, articles, zines, music, etc. Just listen to what some of our readers are saying!

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> –Texas Judge Jack Hampton
>
> *"Capitol punishment is our society's recognition of the sanctity of life."*
> –Utah Sen. Orrin Hatch
>
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>
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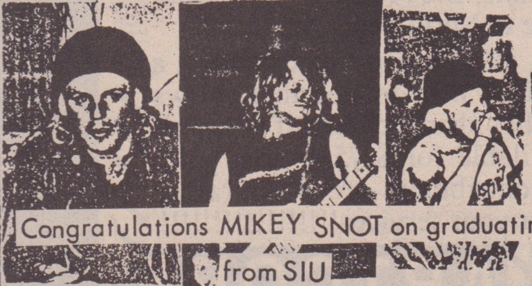
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## ben is Dead

The reason I started this ZINE is because I live in Los Angeles where boredom runs rampant through our streets & CLUBS, day and night, there's no escape, threatening the lives of those who are active in any way. You want to talk about a dead scene? It's an ANTI-SCENE here, the saddest part being that L.A. has so much potential, and it's as if everyone's just given up. The people who like good music don't go to clubs/shows anymore OR they give in and convince themselves they like this shitty music. AND when we are lucky enough to have a cool (punk) show there's no doubt the skins will be there to fuck it up...slowly but surely making it so none of the clubs will have any PUNK or SKIN bands. This isn't an anti-skin mag though, actually it's more of an ANTI-METAL mag..But anti anti anyway, poor as I am I'm stuck here and am focusing every headaching moment on this zine...With the good intention to entertain, not just the "fanzine" public but THE PUBLIC... everyone!.. The magazine is therefore free and can hopefully stay that way. Musically I am concerned mostly with PUNK, DEATH, ALTERNATIVE and INDUSTRIAL.. we try always to say what we *really* think knowing full well the majority of the people here aren't eager to accept criticism or feel that a NEGATIVE statement is only that, even if it is for a positive result... Interviews include bands that have something special to offer, not just to fill pages... Since limited by my environment, (the fact we have advertisers!) and the music presented to me by the L.A. bands/clubs we do get and desire feedback from other areas. The mag is geared towards change and ACTIVITY and some sorts of MENTAL STIMULATION, with a big focus on what ALTERNATIVES are available to you. Alternatives ranging from the food you eat to the music you listen to...trying to help people break the limitations they've set upon themselves because of age or money or upbringing, etc. We try not to be one sided and allow those who do not agree with what we print to say what they think through the magazine. As an ART major I am very interested in artwork and am always looking for artists to be involved. I am also interested in writers for not only REVIEWS and INTERVIEWS but stories (fiction and nonfiction) and am looking for some journalistic style REPORTERS to work on (very researched) articles... I have a lot of ideas but am limited by the fact that this is a new magazine and most people are flakes... If BEN IS DEAD is able to grow and I get more writers & artists and someone to help in the management department, it will be important in the growth of the NEW music scene that WILL happen. If you think this was boring just wait till you read the mag! Thanks for your time now go do something. Darby.

## ben is Dead

## ben is Dead

To subscribe send $1.00 and two 25¢ postage stamps or six 25¢ postage stamps or as many postage stamps as you can snag from work or tell your mom you need stamps to send a letter to your grandma or you need them to send those applications to colleges or send whatever you can afford. We are not doing this to make money, it's all for fun!

**BEN IS DEAD P.O. BOX 3166,**
**Hollywood, CA. 90028.**

# ARTCORE

*What a fine mess,* underground scene huh? Maybe it used to be, I'm not sure. All I see now is a mass of social clubs all huddled in corners calling each other names.You've got the straight edge health farm club, the over 30's rare vinyl club, the skate metal lobotomy club, and the black clad right-on club, to name but a few.It gets to the point that whenever I think of this "scene" all I can hear is Gary Glitter singing,*"Do you wanna be in my gang, my gang, my gang?"* Is'nt it amazing how people are so eager to change (and forget what they said yesterday), for example, the recent excommunication of a *"well known U.K. band"* from the scene seemed to me to be a good excuse for a lot of people to say *"They were always full of shit"* and sign up to major labels or do a BBC session (The voice of the British establishment),Oh! sorry, must'nt criticise John Peel, he's O.K, well is he? Have you ever wondered why so much underground music gets played on his show, it's because most of it's not copyrighted, so the bands don't get payed, very economical. Right on kiddies.

*History repeats itself,*what about this U.K. noise crust thing, does'nt it just slightly remind you of the early 80's oi/punk movement? Well it's about as valid. What about the trendy straight edge children screaming for change, well if you ask me you could'nt even change your underwear never mind enforce prohibition. And the solution to all this? It's an exchange scheme, all North Americans move elsewhere, and everyone else move to North America, yeah?!

Well after reading all this you think I'm just a misanthropic old fart, then maybe that shows how **your** attitude has changed. And if not, well issue 6 is still available for $1/50p post paid, distributors and contributors are desperately needed, please offer your services!!!!!!!!!!!!!!!!!

**ARTCORE**

WELLY,
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CARDIFF,CF4 2PH,
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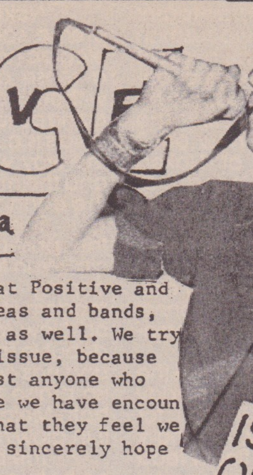
# POSITIVE INFLUENCE



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From the start, we have wanted to go beyond the average image of what Positive and Straight Edge is. Although our zine mainly focuses on those type ideas and bands, we feel that many other bands and people have valid things to share as well. We try to have an interesting mixture of music types and opinions in each issue, because that is the way our personal life is. We do not discriminate against anyone who does not hold the same beliefs as we do. We are sad that many people we have encountered seem scared off once they hear that we're straight. I guess that they feel we won't give them a chance, so in turn, they just shut us out. But we sincerely hope to gain the interest of non-SXE readers and contributors.

Beside the problem of people misunderstanding us, we have had other more material troubles in doing our zine. At first, we didn't think we'd be able to gather enough interviews. After some initial communication, it became fairly easy, though. Our current issue has the widest variety in styles, and I think we can finally stop being labeled "A So. Cal. SXE zine". Our next question was, and still is, printing. #1 was far too expensive, #2 was a month date because we decided to copy it through family with good intentions but no time. So #3 is still very much up in the air. If anyone has suggestions, I'd love to hear them! Our biggest obstacle, however, is distribution. Since we have no car, it is quite difficult to bring them to record stores. We mainly rely on our local place, Peanut. We are looking into mail order and hope to find a distributor. Right now, we are really hoping to get a response from MRR readers. We'd love to receive contributoins from anyone intersted in writng articles, doing interviews, sending photos, graphic art, opinions, reviews, scene reports, etc. If you would like to be included in issue #4, please contact us A.S.A.P.

Our first 3 issue are available for $1.00. #1 has; Insted, Walk Proud, Wind of Change, United We Stand, Against the Wall & Firehose.

We've made a lot of friends. So even if we never sell more than 20 copies, it's been worth it.

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# NUCLEAR

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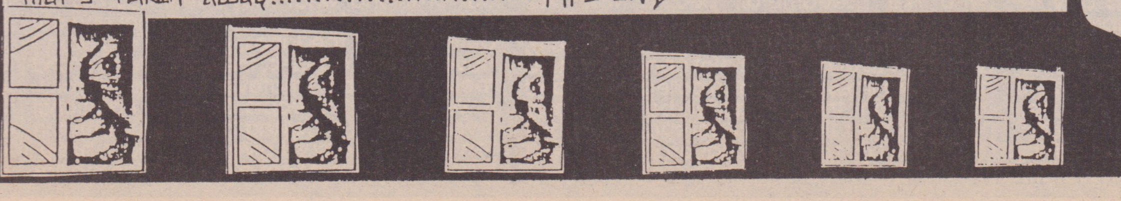

# INTERVIEWS

By Duffy Burdick

There's an old philosophical brainteaser that goes something like this: A woodsman chopping trees in the forest loses the head of his axe. He replaces it and continues chopping. Then the handle of his axe breaks so he is forced to replace the handle. Now the question: Is it the same axe or a new one? Beats me but when speaking of Naked Raygun, the Chicago punk rock band that helped define the "Chicago Sound" along with groups The Effigies and Big Black, it is best to remember that that axe can and still does cut straight to the heart of the matter.

Naked Raygun, in its eight years of existence, has undergone several personnel changes centered around the sole remaining initial member, Jeff Pezzati, who founded the group with brother Marco back in the heyday of American Hardcore. Beside Pezzati for nearly as long is John Haggerty, originally recruited to play saxophone and finally lead guitar. Anchoring the team for the last several years is the rhythm section of Pierre Kezdy on bass and drummer Eric Spicer.

The rock solidness of this lineup has managed to stay true to the original in its intent and method while refining and reiterating its message towards those who spout facile pabulums on issues that any heartfelt consideration easily renders meaningless. From the earliest days of Basement Screams, Naked Raygun's six-song EP, the band established for itself guidelines above and beyond that of hardcore acts on either coast by pointing out that it is never enough for a free and priveleged people to embrace restrictive dogma and empty slogans if they wished to continue to be free and extend that freedom to others.

With the next two LP's, Throb, Throb and All Rise, the band continued to issue its challenge for others to think and to feel things as they truly were or could be. The song "Surf Combat" from this era probably best illustrates the point in an allegorical way as both musically and lyrically, the pent-up rage and frustration that alienation in an unbalanced society foments becomes tangible. "Noonday sun makes you wanna kill" too becomes "'Muscle beach is now Pork Chop Hill", bringing home the crux of Talking Heads "Life During Wartime". So much said, so much felt in one short burst, like an Uzi machine gun.

All Rise had its moments too as in "Home of the Brave" which laments the hollowness of a broken American dream with an almost humorous punchline, "A country that even persecuted the Weavers... Did you ever see the Weavers?" The line is almost humorous and yet it is wrenchingly real in a period not dissimilar to that of the McCarthy Witch hunts.

Neither "Surf Combat" nor "Home of the Brave" is by any means the best that this band has put out but in many ways they come very close to defining the politics of this unobtrusively political band. This attitude has carried over even to this year's album called Jettison. The title song, a short hard-hitting bullet like "Surf Combat", is again a fantasy that also suggests to the listener that one is not invincible, that small things matter and introspection is requisite in a society with an emphasis on speed (read: Progress) without thought to direction.

"Live Wire" from the same album encapsulates the feeling of inalienable rights that, once breached, push oppressor and oppressed into a confrontation that, despite its seemingly existential dynamic, assures victory for the oppressed. One need only remember the Warsaw Ghetto uprising or Soweto to understand. It is in this spirit that the albums most touching tribute, "Soldier's Requiem", takes shape. The song is an elegy to soldiers and others of every era and nationality who have taken up arms in the belief, sometimes misguided or manipulated by "leaders", that what they died for was worth dying for.

Naked Raygun acknowledges this supreme sacrifice for what it is and thus the elegiac nature of the anthem is subverted by a sense of hope for humanity which says, without condoning militarism or self-aggrandizing pseudo-patriotism, that to bend to one's ideals is a zen worth paying homage. Only in this way will the weak overcome the strong and the meek empower themselves to inherit the earth.

This too is perhaps the best rendering of the post-punk ideal that transcends mere nihilism in favor of a constructive approach to coping with the dream-busting reality of modern life. It is nice to note that the album, on New York's Caroline Records, made its debut in the top ten of independent releases and has continued to sell well, garnering lavish praise from as far away as England with both Melody Maker and the NME describing it in glowing terms.

The band has played to sell out crowds on both coasts as well as in their native midwest and in August they entertained at New York's New Music Seminar. Recently returned from their first European tour, supported by their new European record label Virgin Records, the four members of Naked Raygun shared their thoughts on several topics.

**MRR: Very few bands now enjoy mass appeal across the great "21 Years Old" divide yet you guys can do two shows in many places, filling up an all-ages show then doing the same with an over-21 crowd. What is it about you that attracts the younger skate guys and gals right on up through the over-30 crowd?**

Jeff: The 21 year old dividing line is imaginary and made up by certain people who think other certain people shouldn't drink. I think different age groups of people like us because our music isn't easily classifiable. It's not just a hardcore band or punk rock or this or that. We're a lot of different things. It's not just in the lyrics but in the feel of the music. We try to be unique in the way other bands, the great bands, were unique. Like Gang of Four was a great band regardless of what kind of music you would try to classify them in. It just wouldn't fit. The same thing with Siouxie and the Banshees. I mean what do they really play? They're obviously just great. I think we're the same in that we're not just catering to one crowd. In our crowd, you will see stockbrokers and lawyers even, all kinds of people. People who like speedmetal, people who like hardcore, people who like punk. Sometimes people who only like one thing, say hardcore, won't like us at all. It says a lot about our music that sometimes we'll play a college town and no one from the college will be there, only locals. Other times only college people will be there. I guess it depends on what's going on in that town at the time.

**MRR: Many Art and Punk bands have espoused a tone of moral relativism which is defeatist at best, fascistic at its worst (witness the "scenes" being trashed by so-called Nazi skinheads). Still other bands are decried for being too "preachy". You guys don't preach and still songs such as "Soldier's Requiem", "Those Who Move", and "Peacemaker" denote a sense of right and wrong exists for you. Is your moral stance innate or has it been developed over the years and what part has your music played in it?**

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Photo: Karen Bemis

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Naked Raygun acknowledges this supreme sacrifice for what it is and thus the elegiac nature of the anthem is subverted by a sense of hope for humanity which says, without condoning militarism or self-aggrandizing pseudo-patriotism, that to bend to one's ideals is a zen worth paying homage. Only in this way will the weak overcome the strong and the meek empower themselves to inherit the earth.

This too is perhaps the best rendering of the post-punk ideal that transcends mere nihilism in favor of a constructive approach to coping with the dream-busting reality of modern life. It is nice to note that the album, on New York's Caroline Records, made its debut in the top ten of independent releases and has continued to sell well, garnering lavish praise from as far away as England with both Melody Maker and the NME describing it in glowing terms.

The band has played to sell out crowds on both coasts as well as in their native midwest and in August they entertained at New York's New Music Seminar. Recently returned from their first European tour, supported by their new European record label Virgin Records, the four members of Naked Raygun shared their thoughts on several topics.

**MRR: Very few bands now enjoy mass appeal across the great "21 Years Old" divide yet you guys can do two shows in many places, filling up an all-ages show then doing the same with an over-21 crowd. What is it about you that attracts the younger skate guys and gals right on up through the over-30 crowd?**

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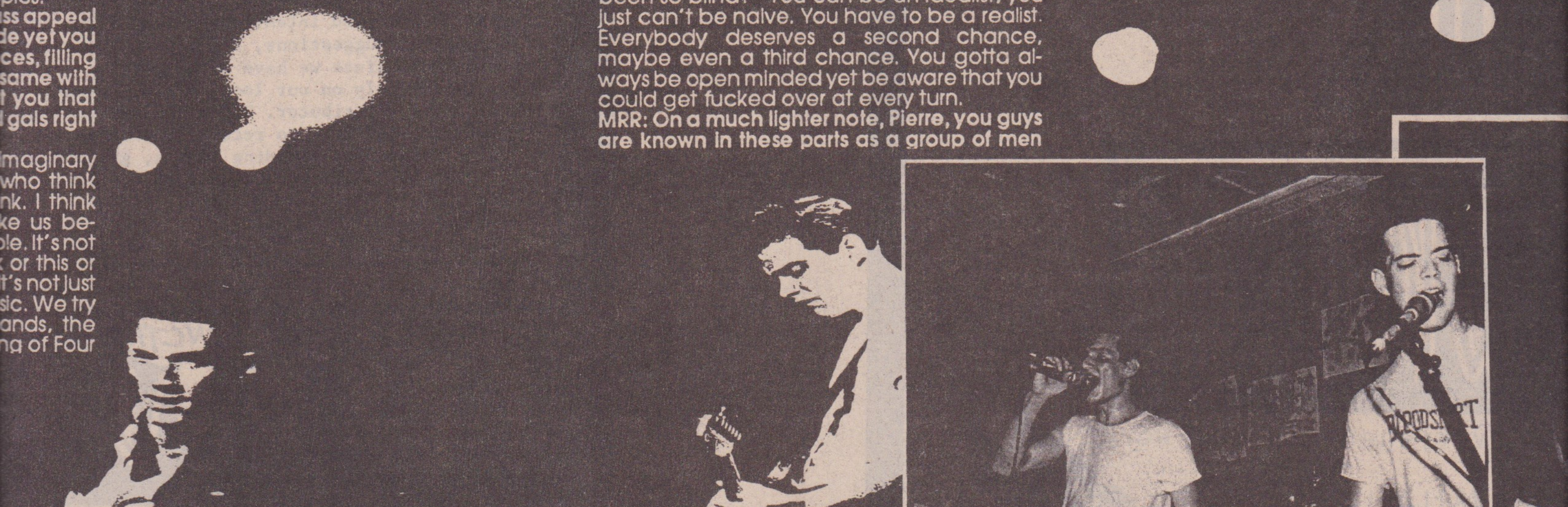

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**MRR: Finally, you four have just returned from Europe as Chicago's latest export after gangsters, Deep Dish Pizza, and House music. Were you pleased with your reception and what were your impressions of the Europeans you encountered?**

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# NAKED RAYGUN

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Pierre: We would like to do more of Scandanavia next time. We did Copenhagen, Denmark, and we'd like to do more of the country and Sweden, Norway, and Finland as well.

John: We'd also like to go further north in England and up into Scotland.

Jeff: We're not really sure where we're known and not known. We get fan mail from all over but you never really know if that's representative of a pocket of people or a lot of people. It seemed though that all over the place people seemed to know who we were. Except maybe in Belgium, our records seem to have gotten around so we were both surprised and pleased with the reception. As far as my impressions of it, I see them (the Europeans) going through some of the same problems we've already had in our scenes and maybe some ones we haven't. I think France could become the Hardcore capital of the world in the next three years.

John: It's hard though to single out any particular city or country as best; they were all so good. Even the promoters. Compare them to the ones in the States. They'll do anything for you. They're very honest, straightforward people.

Eric: Really, if you don't see me around, I'll be over there.

**Discography**

*Basement Screams 12-inch EP*
*FlammableSolid 7-inch 3 song EP*
*Throb Throb12-inch L.P.*
*All Rise12-inch LP*
*Vanilla Blue 7-inch single*
*Jettison 12-inch LP, cassette, CD*

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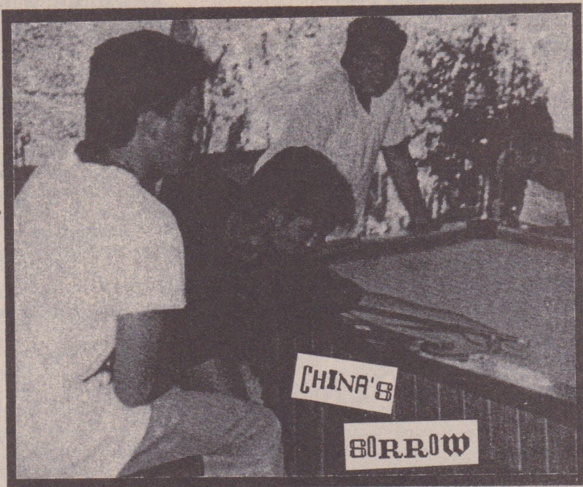
# PHILIPPINES

Welcome to another scene report from the land of rice and coconuts. A lot has happened since my last vacation, so here's an update. Punks have gone off the streets again, due to the spread of satanic cults. Strangers posing as punks, abduct young kids and use them for their rituals. Punks are blamed for the killings and then are forced to go into hiding.

Tommy Tanchangco, T.R.C. producer, has laid off for a while. His 'zine, Herald X, has quit publication due to lack of funds. BETRAYED, the oldest band in the scene, has broken up again for the 10th time. Elias, ex-INRI drummer, now plays for I.O.V. Tisoi, the only remaining oi, now drums for R.D.A.; expect a tape from them. Other new bands that just came out are FATAL DISGUISE (an all-girl punk outfit), V.O.D. (an oi band), and MAD. King, perhaps the only rad skateboarder I've seen, plays drums for a post-punk band called TEMPER OF THE TIMES. Mario, a school buddy since childhood, has formed THE KILLING SCREAM.

The band I used to play with down here, CHINA'S SARROW, has changed to thrash. A lot of old punks have left the movement and turned to thrashers, leaving the punk scene to the new generations to come. NURSERY RHYME, a cult-ish type band, is quickly getting fame for its non-stop gigs. IDENTITY CRISIS, a popular act, has led to its downfall through too much commercialism. THE SAKE and VIOLENT PLAYGROUNDS have both changed styles too. DECEASED's vocalist, Ray Decay, plays part time bass for the post-punk band MERE MERCY.

Fanzines have also been popping up as the scene grows. The Manila Oil Paper has some issues out but it's not very interesting. Mutilated News has issue #5 out, see MRR #68 for the review. Blatant Underground a 'zine by I.OV. axe man, Gerry Bagets, is a very interesting 'zine with cool graphics. Garbage Fanzine is out from a punk store called Nizzle Dazzle, has some interesting stuff too. Here are the 'zine's address: Blatant Underground c/o Gerry Duenas/ 7126 Franc Lane/ Villanveva Village, PQUE. 1700/ Metro Manila/ Philippines... Mutilated News/ 1031 Carpenter St./ Moonwalk Village, Ph.2/ PQUE 1700, M. MLA./ Philippines... Manila Oil Paper/ 48-E Tamaraw Hills/ Marulas, Valenzuela/ Metro Manila/ Philippines... Garbage Fanzine/ 9-AE. Naval St./ Navotas, M. MLA./ Philippines. Most of the 'zines are very hard to get, so contact me if you get trouble about it. Some of the band's tapes can also be acquired from me by sending a blank tape and 3-25¢ stamps. Write me at: The Bat 'zine/ 7636 Caldy Place/ San Diego, CA 92111/ U.S.A. I'm out of the country for another month, so don't get pissed if you don't get a reply right away. As for my address down here, it doesn't matter for I might be back in California before this gets published. Thanks to Binky, Erik, Weimar and Dan for keeping things in order. Later! Robert Vazquez.



P: Stephanie

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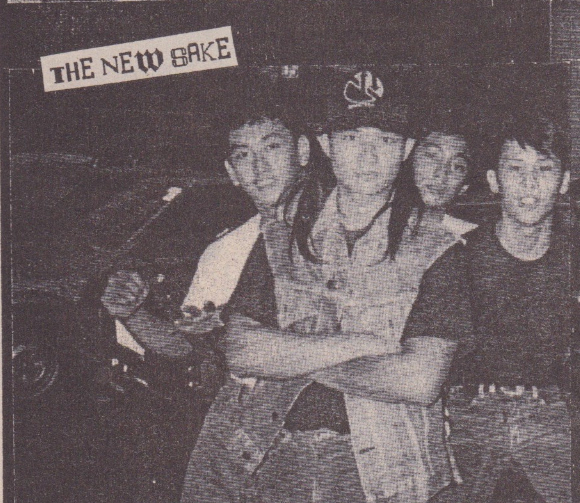

P: Jack

INTOXICATION OF VIOLENCE
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P: Dodong Vilray

# GERMANY

There hasn't been any German scene report in MRR for ages but that doesn't mean that we have fallen apart over here. Actually there's a lot going on, more than ever before. The whole hardcore thing has become really big and much more professional, but fortunately it didn't sell out at all. There are no big companies who took over the HC business to make a lot of money. The same people who're active in the scene for years are doing all the stuff nowadays. They just found out some special ways to do their fanzines or mags better and their record releases get much better distribution. More people get involved

# scene reports

P: Janet

with the HC movement which I like to see a lot.

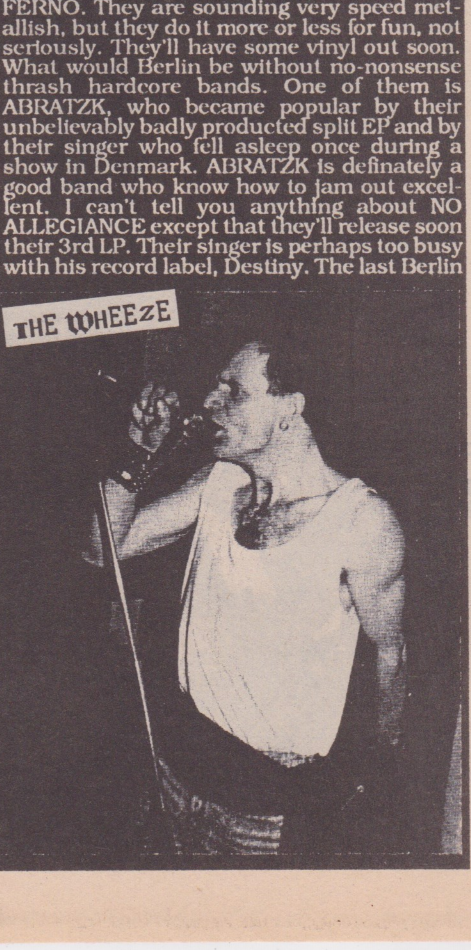
I would like to start this report with the bands, and I'm starting with the bands from the north of Germany. The Hamburg scene seems to be the cross-over scene No. 1 in Germany and perhaps in Europe. In '87 the EMILS released their debut LP, which caused more or less the crossover mania. The EMILS did a tour together with SF's Attitude and so they sold around 6,000 copies of their LP, which is pretty many for a German band. The 2nd HAMMER became EROSION last year, who showed that Germans do know how to play some excellent Metalcore, too. EROSION has the same quality (music + lyric-wise) like for example Voivod has. I could name you about ten more bands out of Hamburg who're thrashing their tunes out of big guitar amps at 100 mph, but that would reach too far. But bands like DESTINATION O and C3I do show that there are still some melodic sounding punk bands in Hamburg. A damn good introduction for the Hamburg scene is a comp. LP entitled Hamburg '88 where you can hear 8 well-recorded bands (address below). Others worth mentioning from North Germany are are L.W.S., REST OF THE BOYS, and UGLY FOOD. L.W.S from the coast released their debut LP in '87 and did a tour together with Capitol Punishment, which turned out to be a hell of a show. Unfortunately I haven't heard anything from L.W.S. since that time, so it's time for a new release from you guys. REST OF THE BOYS just released their debut LP, which was well advertised. If you are into very melodic sounding pop-punk you should try this one. UGLY FOOD is a very new but promising band. They were born out of the ashes of ATTENTION, whose guitarist and bassist returned to their own countries (Norway and Poland). UGLY FOOD are going to release their 1st mini-LP (Emo-core guaranteed) somewhere around May/June '89. The next bands I want to mention here are coming out of the Hanover area. MILITANT MOTHERS did the best German cassette release in '88. 2 of the guys were before in MORBID OUTBURST and this band name is the best hint towards what kind of music the MILITANT MOTHERS are doing. The next band is MOTTEK who are perhaps a little bit well-known to you U.S. folks. The female bassist took over the part of the singer and they turned into a real speedmetal band. "Speedmetal" in this case is not a bad review, 'cos MOTTEK does it very well. Third comes SUCK-SPEED, who're more a fast crossover band. These first three bands released all a good produced cassette, which is available by Frontline distribution (address below). The fourth band are the DROWNING ROSES, who were on tour with L.A.'s No FX after their debut LP release. The tour was very disasterous, due to the fact that DROWNING ROSES's drummer quit the band a week before the tour started. But they did the tour, 'cos the No FX drummer offered to play for them. Cool guy!

Now I'm coming to the Ruhrpott area, the most densely populated area in Europe. It's the area where I live and this area is more like one big city with 4.8 million inhabitants. The turnout of shows has doubled since 2-3 years ago. The UPRIGHT CITIZENS had a brilliant comeback, did a new EP, had good shows and all. But now it seems like that the success doesn't pay off, 'cos U.C. are searching now for a new lead guitarist and drummer. I hope that they'll continue. From the same town as U.C. are the SPACE MONKEYS, one of the hottest new bands around. I would describe them as a mixture of old Toxic Reasons meets Jingo meets Death Rock. They just released a good 11 song demo cassette (studio recording). Another great comeback was celebrated by HASS and the HOSTAGES OF AYATOLLAH. HASS did start in the early '80s and it's for Germany what Black Flag was for America. HASS did just two shows, but they were sold out and people went nuts. An EP will be out soon. H.O.A. was one of the best German HC bands between '85-'86, but disappeared for nearly 2 1/2 years. Now they're back with an LP which is one of the best music releases in the German independent sector ever. Then there are FILTHY FEW and the WHEEZE (some of them were before in TU-DO HOSPITAL and UNWANTED YOUTH) who share a practice room. And they'll share a split LP which will come out in April. At the end of the Ruhrpott you can find some good bands too, of course. For example, DESPAIR, a speedmetal band, whose members were in the HC scene for years. They recorded a very good LP, but they said "No!" to all German metal labels. So they started their own record label, which works out pretty good. Then there's a band named ROSTOCK VAMPIRES. No, it's not a Death Rock band. I just heard the master tape of their upcoming LP and it really knocked me out of my shoes. It's ass-itching HC with an original sounding Glen Danzig vocals. I would have liked Misfits to sound like this. Damn cool, man!

A bit more down south in the Frankfort area you can hear two cool bands called BECK'S SESSION GROUP and DISTORTION X. both bands are available on a split LP ('88). The music of these 2 bands can't be explained in one word. It's still hardcore, but not straight. The music ranges from depressive over rock influences to speed hardcore.

More for the south: unfortunately I haven't been there in ages, so I can only give you a few details. The upcoming "big acts" of '89 are perhaps 2 BAD and NO NO YES NO who both released debut LP's recently. 2 BAD consiste of ex-members of SPERMBIRDS/ CHALLENGER CREW, who were known for straight hardcore. 2 BAD does everthing that's not allowed. It makes me feel good and bad at the same moment. Should be on SST Records! NO NO YES NO is more like a fist full of power. Saw them live and thought it was late Black Flag or new Blast. Nothing to start a good day with! Next comes CROWD OF ISOLATED, a young and talented band who released an LP in '88 and short while ago a 2 song 45. COI is a hell of a live band. Listen to their records and you'll know why!

Now to the isle-apes in West Berlin: JINGO DE LUNCH is a perfect example for how big the HC thing has become in Germany. Their '88 debut has now sold up to nearly 10,000. A 12" EP was limited to 2000 copies and sold out in a very short time. Now they released a new LP in '89 and I'm not sure how many copies they're going to sell. Perhaps 15,000 or perhaps 50,000 copies? Right now they're on a European tour, playing mostly in big halls (it's a 4 Berlin band package). The good point about JINGO is that they stayed the same nice people like years ago. But Berlin has more good stuff to offer. For example SQUANDERED MESSAGE, who just released theri 2nd LP. This 2nd LP is way better than their 1st one. It's fast, but more structured, plus the vocals are now much better. Then there are the EWINGS (exiled Bavarians). The EWINGS are a crossover band, but their style is a crossover between pop punk and hardcore. They played live a Rhythm Pigs' song better than the Pigs. Get the hint? Next are NICK A NUKE, including ex-members of NO ALLEGIANCE and INFERNO. They are sounding very speed metallish, but they do it more or less for fun, not seriously. They'll have some vinyl out soon. What would Berlin be without no-nonsense thrash hardcore bands. One of them is ABRATZK, who became popular by their unbelievably badly producted split EP and by their singer who fell asleep once during a show in Denmark. ABRATZK is definately a good band who know how to jam out excellent. I can't tell you anything about NO ALLEGIANCE except that they'll release soon their 3rd LP. Their singer is perhaps too busy with his record label, Destiny. The last Berlin



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| Agnostic Front | Columbus,OH 12-87 |
| Adrenalin O.D. | Neely's, Cols, 6-28-87 |
| G.I. | European Tour, October, November 86 |
| Circle Jerks | Newport, Columbus, 11-3-87 |
| Die Kreuzen | Bogart's, Cincinnati, 1-87 |
| Necros | Newport, COlumbus, 11-3-87 |
| 7-Seconds | Chicago, Metro, 86 summer |
| Christ on Parade | tour, 86 (summer) |
| Indigesti | (Italian h.c. band, U.S. tour 86 |
| Uniform Choice | Fender's, Long Beach, Calif. 86 |
| Fang | Neely's, Cols, 7-87 |
| SNFU | Neely's, Cols, 8-87 |
| Rythum Pigs | Apollo's, Cols, 5-87 |
| Accused | Apollo's, Cols, 5-87, Neeley's, Cols, |
| Toxic Reasons | Milano ,Italy, European tour 86 |
| Redd Kross | Stache's, Cols, 7-87 |
| Negazione | Italian H.C., Alexandria, Italy, 9-86 |
| ChallengerCrew | German H.C., Konstanze, Germany, 10-86 |
| Cheetah Chrome Motherfuckers | Bologna, Italy, 10-86 |
| ???? | Yugoslavian H.C., Lbjuiana, Yugo. 10-86 |
| Varukkers | U.K. h.c., The Mermaid, Birmingham, Eng. 11-86 |
| Chaos U.K. | U.K. h.c., " " " " " |
| Napalm Death | " " " " " " " |
| Ripcord, | " " " " " " " |
| Nuclear | German H.C., Konstanze, Germany, 10-86 |
| Big Black | last show, Cincinnati,8-87 |
| SS20 | 2 shows, both Cincinnati, 87 |
| Depraved | U.K. h.c., 2 shows 10 & 11, 86 (both British shows) |
| CrashBox | Milano, Italy, 9-86 |
| Kina | Italian H.C., German show, 10-86 |
| Arch Criminals | U.K. h.c., German show, Switzerland show, 10-86 |
| Dag Nasty | Neely's, Cols, 11-87 |
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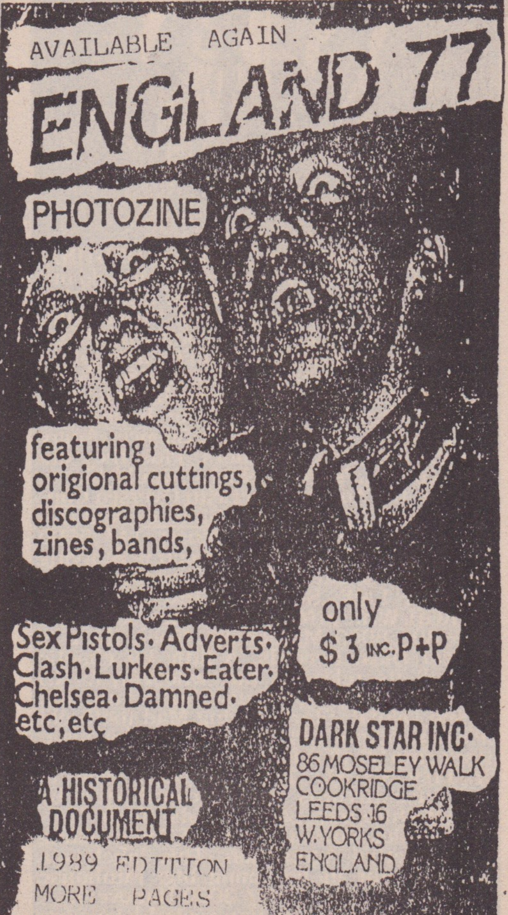
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band I would like to mention is DOC RAT, who label themselves a garage punk band. 2 of DOC RAT are Italians, so you better not trust what they say; they're much better!

Oh shit, I forgot to mention another great band from my area, called COLLAPS. A year or two ago they did a just ok EP, but in '88 they surprised us all with a great debut LP. High quality production, a blend of early US-HC songs and early Negazione influenced songs. I thing Steve Spinali had a bad day when he did the review in MRR on this LP.

Now the German record labels: I want to start 1st with We Bite Records, who released LP's by German bands like SPERMBIRDS, LWS, EROSION, SCHLIESSMUSKEL, JINGO DE LUNCH plus they did release stuff 1st pressings by Attitude (3x12 EP's) and Capitol Punishment (new EP) and they did (and are still doing) licensed pressings from American bands like Ludichrist, MDC, Accused, GI, and Dag Nasty. And they're organizing tours for these bands. Good work! We Bite/ Saarstr 18/ 7400 Tübingen. Next comes Destiny Records from W. Berlin, who does the same good work. They released LP's of German bands like NO ALLEGIANCE, SQUANDERED MESSAGE, UNWANTED YOUTH, as well as Capitol Punishment, and MDC. Destiny Records c/o David Pollack/ Winterfeldstr 31/ 1000 Berlin 30. Then there is X-Mist Records, who did a German LP by CROWD OF ISOLATED, 2 BAD, ATTENTION, EFA/CHALLENGER CREW and SKEEZICKS. Plus the 2nd So Much Hate LP from Norway. X-Mist/ Bulerstr 5/ 7277 Wildberg 1. Bitzcore Records are pretty new, but with some good releases, like the Hamburg '88 comp LP and the DESTINATION O LP, plus they re-released old sold out LP's by Canada's Direct Action and Verbal Abuse LP from '83. Bitzcore/ Reeperbahn 63/ 200 Hamburg 4. Next comes Double A Records, who've released stuff for a couple of years. Their German releases were S.O.S EP, BILLY & THE WILLIES LP and the COLLAPS LP. But they did also LPs for bands like Stengtedorer, Dissent/Dead Silence, Angry Red Planet, and Instigators. Plus they did some comp LPs from which I would like to mention the Aussie/American Oversea Connection and Attack is Now Suicide. Double A c/o Reiner Mettner/ Eichenstr 14/ 5600 Wuppertal. A label from Munich is Starving Missle, whose latest release were the LP's by SODOMY LAW, SHEER TERROR, Artless, and KGB. Write to Mike Just/ Therese-Giehse Allee 30/ 8000 Munich 83. Then there is Nuclear Blast Records. A little bit chaotic with all its releases, but who cares? NB released LP's by Impulse Manslaughter, Sacred Denial, Stark Raving Mad (both old LP's here on one LP), No Fraud, and a Japanese comp LP. Plus lots more. Nuclear Blast/ Dr. Frey Str 54/ 7322 Donzdorf. Now to Funhouse Records who released stuff by Morbid Outburst, Lemonheads, Toxic Reasons, Bullet Lavolta, Youth of Today, Gang Green, Lethal Agresssion. This label is a shooting star in becoming big: Funhouse Records/ PO Box 2069/ 3000 Hanover1.

You see the German record labels are doing a lot lately. I think it's interesting for the Europeans outside of Germany, who don't want to pay a lot of money for American records or for in the USA out of print records. And it's interesting for American bands, who could get their stuff released in Germany, and perhaps they could do a tour here. So don't hesitate to send your stuff or orders to these record labels.

And interesting stuff for the Europeans is the address of the Tribal Area video label. They released so far 2 video fanzines (100/90 mins), which are very, very well done, 'cos these guys were able to use some professional equiptment. Up to 3 cameras So you got a clear picture, good sound quality, and a good cut. You can see live cuts from bands like JINGO, EWINGS, RKL, Verbal Assault, Naked Raygun, Fugazi, Negazione and tons more; plus interviews, nonsense and art. You Americans have different video systems, so only people from Europe and Australia should write to: Tribal Area c/o Kollek/ Radhoffstr 40/ 4300 Essen 12.

ALPTRAUM GMBH

P. Dirk

And here are 2 more addresses of two good record distributions. Records labels like We Bite, X-Mist, or Double A are doing mail order distribution too. Here are 2 addresses of record shops only. 1st: Fire Engine/ Turmstr 15/ 4300 Essen 1. They specialize in Australian/New Zealand stuff. You can get there every Oz indie LP for the same price you would have to pay for these records in Sydney or Auckland. Imported stuff on a low price level! 2nd: Frontline/ Lilienstr 16/ 3000 Hanover 1. Perhaps the no. 1 record shop with the largest selection of hardcore music, mags and shirts. They've got everything that's good. They're specialized in American HC records, but do have a large selection of European stuff too. If you want to order some records, then don't miss all these addresses!

Now to the fanzines/mags: seems like as if Germany is ruled by Trust and Zap. Trust comes out bi-monthly, has an English-written foreigner page and you can read their stuff about every good band on tour. Trust c/o Dolf Hermannstadter/ Salzmannstr 53/ 8900 Augsburg. An ex Trust guy is now doing the monthly Zap mag, whose topics are based more on hardcore. Zap c/o M. Arndt/ Schützenstr 6/ 6650 Hamgurg. These 2 mags are coming out regularly and are well done (offset print, etc), so you Americans and others can get the best information about what's happening in Germany out of these 2 mags. I could give you some more addresses of German fanzines, but they're written all in German so you could watch some nice photos and layout without understanding something.

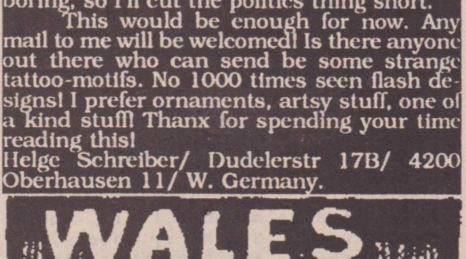
And now it's time to give you some addresses of bands, which I mentioned here before. I don't write all addresses down 'cos it would be A) too much. B) a couple of these bands are available on vinyl by the record labels above. Here we go: UGLY FOOD c/o Kent Nielsen/ Glodeegiesserstr 24/ Lübeck. MILITANT MOTHERS, MOTTEK and SUCK-SPEED are available thru Frontline Hass c/o Tommy Sohns/ Zeisigstr 10/ 4370 Marl. WHEEZE c/o Thorsten Speck/ Ernestinenstr 11/ 4300 Essen. SPACE MONKEYS c/o Karl Hömscheidt/ Synowstr 34/ 4250 Bottrop. DISTORTION X/B.S.G. c/o George Treberstr 58/ 6090 Rüsselsheim. SQUANDERED MESSAGE/ Böckstr 39/ 1000 Berlin 61. HOSTAGES OF AYATOLLAH c/o Econg Records/ Sternbergstr 25/ 5620 Velbest 1. And please don't forget to enclose W. Germany to all addresses, and please enclose an I.R.C. or put in one or two bank notes for the postage. That helps to get a reply faster. Most of the record labels do have a list out, so ask for it!

Politics-wise, I don't have anything special to tell. There happened simply nothing that's worth being reported. A right-wing party called "Die Demokraten" got 10% of the votes during the latest election in W. Berlin. 1000's of people took a stand during the following days to show that the German majority won't agree with that shit. The reason for the negative success of a right-wing party was caused by the unemployment rate; the fact that Berlin-Kreuzberg is one of the biggest Turkish towns; plus a couple 1000's born Germans where allowed to leave the area where they grew up, but which now belong to Poland, Russia, and Romania. It's a part of the German policy to bring back all Germans from the areas which were occupied by the WWII victory countries. And so there came about 300,000 people in '88 to W. Germany and these people need a flat, a job etc. So there's a lot of hate and greed among the other Germans towards these new Germans. Germany got the policy that all people who need protection (for example tortured people from South America, or people from war areas, etc) should get asylum. But lately a lot people are abusing this right; and it's not easy to decide who's got the right or not. There happened some events more like the Lybian chemical factory affair, where a German factory was involved, but it has gone thru the media. Anything more would be boring, so I'll cut the politics thing short.

This would be enough for now. Any mail to me will be welcomed! Is there anyone out there who can send be some strange tattoo-motifs. No 1000 times seen flash designs! I prefer ornaments, artsy stuff, one of a kind stuff! Thanx for spending your time reading this!

Helge Schreiber/ Dudelerstr 17B/ 4200 Oberhausen 11/ W. Germany.

## WALES

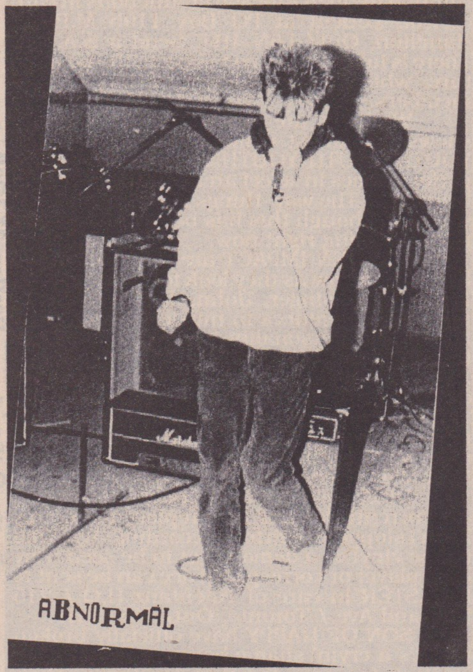


Hello and welcome to Wales-land of sheep, coal mines, and punk rock. Well, what has been happening in our rain soaked land. Well lots I'm glad to say, so now I'll tell you. Sitting comfortably.

S.H.A.R.P.-Skinheads Against Racial Prejudices is here in Wales. Originally a USA movement but has taken root here and all

# scene reports

MANIC STREET PREACHERS



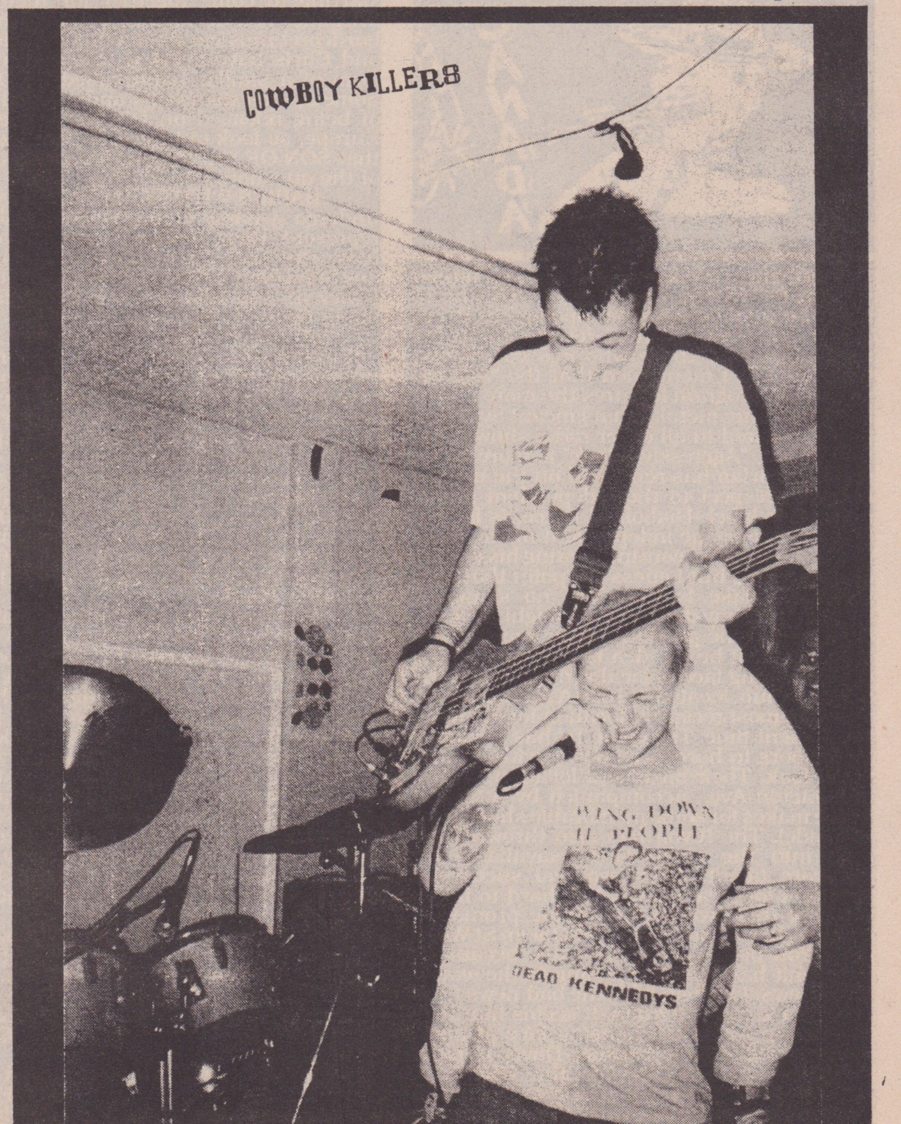
over the UK. It's great to see some positive thinking from the skins with ska bands being promoted as well as oi bands. Roddy Moreno ex-member of Cardiffs oi band THE OPPRESED is the organiser of SHARP in Wales, so if you want more info on it please write to him. He also does a record label Oi Records, wich has a few releases out over the years and is still putting stuff out. So get in touch. Write to Roddy/ 3 Machen St/ Grangetown, Cardiff CFI 7NT, S, Wales/ UK.

THE ABNORMAL who have been around a few years who were in quiet for a while have just come back to life by recording some tracks for a comp LP on Released Emotions Records which is gonna be called OI PUNKS AGAINST FASCISM. Other bands on there include Sham 69, Oi Polloi, Red London. It's release date is April 89, same price as punks ans skins LP. Ok, they've got a split LP out with Barbed Wire, it's called called Punks and Skins Volume Four. Barbed Wire are from Scotland. It's still available for eight dollars to USA kiddies and four pounds fifty in the UK. They've also got three tapes available, 3 dollars USA, 1 pound UK ppd. They're an oi band as you've already guessed, and they've got their heads screwed on. Write to Nick/ 49 Nant Y Fedw, Ynysboeth/ Abercynon, Mid Glamorgan, S, Wales/ UK.

THE MANIC STREET PREACHERS an old style punk band have just released a solo single on their own back. They sound like early Clash/Chelsea style stuff, there's only 300 copies of their single, so if you want one send soon, MRR gets free one for collection. So give it a good review. They all dress the same, in white jeans, and shirt, and bike jackets, weird. It's a good single, a good change from a lot of the shit around. It's four dollars USA and one fifty in UK. Write to M.S.P./ 20 Sir Ivors Rd/ Pontllanfraith, Blackwood/ Gwent, S, Wales/ UK.

There aren't any total noise bands in Wales which I'm quite happy about, most are into tunes, remember them? ANHREFN from North Wales are doing well with the release of their second LP. I haven't heard it yet but here's how they describe it. The A-side is standard ANHREFN pop punk thrash, and the B-side is reggae/ dub experimental and some weird fucking noises, mixed by Dub Maestro The Mad Professor. And the LP is called Bwrw Cwrw. They've been touring Ireland and Europe and had an interview on national TV. They are also working on a Welsh language version of the Ruts song "Staring at the Rude Boys". Should be good. The Welsh do have their own language in case anyone didn't know, but it's spoken in all parts of Wales. I can't speak it myself except saying useless things like fish, children, bread and butter. Write to ANHEFN c/o Myddfai/ Deiniol Rd/ Bangor, Gwynedd, Wales/ UK. 1st LP is still available. All LP's and singles are same price.

RECTIFY have just recorded a split LP with BAZZY AND THE BUGGIES which came out well. Bazzy being Bazzy from Blown to Bits zine, and The Buggies being THE DEFORMED from Scotland. The LP should be out in a few months, RECTIFY side is thoughtful tuneful punk, BAZZY AND THE BUGGIES bad Chaotic Dischord. RECTIFY are very much into animal rights and sing about it and put words into action as well. Write to 30 Wean Gron/ Cwm Celyn, Blania/ Gwent, S, Wales/ UK. RECTIFY's EP is selling well, so



# scene reports

get it now. It's on their own label, Taffcore Records.

Local nutcases THE ABS have just left their record label Vinyl Solution, so the single they've recorded won't be out for a while if at all. But they are on the free single that comes with the Sniffing Rock fanzine, the most well known song "Wanking in the Bog". Gigging all the time and always going down well by reports, you'll hear more from them. Write to THE ABS/ 48 Cott Farm/ Circle, Ringland, Newport/ NP9 6HL, S, Wales/ UK.

FENNELLA FIELDING have been quiet, but are going to do a new demo in a month. It's gonna be gooood. THE COWBOY KILLERS (yes, the band I sing in) have recorded an LP, yes, an LP. Who was thick enough to give them the money? Wow Records and two friends Nick (I used to be in THE BUGS) and Dave I'M A WOLF. We're really happy with it, and it should be out in May if all goes to plan which they are. It's got 14 tracks and comes with a booklet. Wowee. It's called Koyanisqatsi, so please buy it and make me rich. We've been gigging in and out of Wales, and all have been great, thanks to all who have helped us.

If anyone wants info on any bands or zines or organizations, I'll do me best to fill you in. Please write to us Welsh people. Bye for now.

Bedddis/ 80, Brynglas Dr/ Newport, Gwent,
NP9 5QS, S, Wales, UK

**Toronto-** Welcome to the international version of "What's up in T.O.?". I'd like to begin by making a formal apology to Brian Taylor, with regards to a description of his radio show. For those who missed my last scene report, I mentioned that the "Aggressive Rock" program features the more recent in mainstream metal. What I meant by this is that compared to all other radio shows that were listed, "Aggressive Rock" is more metal oriented. Brian has remained on the up and up, with respect to the independent music scene. His label, Diabolical Force, is largely responsible for the independent metal scene in Toronto. I could continue listing his credits of a mile long, but I guess the point that I am trying to make is that he's no slouch. I apologize for any damage that might have occurred from the previous scene report.

It might be an idea to launch into the ever changing face of local venues. First, the Siboney Club, located at 169a Augusta, seems to be the most receptive location for shows at the present time. The Quoc Te' has reopened their doors to hardcore shows, with a renovated look. Their basement location, at 56c Kensington Ave., accompanied by a lack of space makes for some memorable shows (like Soulside). The Rivoli has also thrown their club into the circle of onesavailable for hardcore talent. After two real successful turnouts for local shows, it is hard to imagine why they wouldn't continue promoting shows. They're located at 334 Queen St West.

You better get comfortable because a lot of shit has been happening in the way of band news. I'll begin with the bad news first. HYPE have called it quits. It seems that they are fed up with the changing face of punk rock;. Besides their bassist, Dave, is more interested in working on the BRONTO-CRUSHROCK project (more fame involved). HYPES merchandise can still be gotten through Reuben Kincade Productions in care of Don LeBeuf at PO Box 1195 M.P.O./ Hamilton, Ont/ L8N 4B4. Send a S.A.S.E. There is talk of a reunion show in the near future, which will consist of all the original members.

While we are on the topic of reunion shows, the latest rumour circling was the YOUTH YOUTH YOUTH were gonna do five performances in select areas of the Canadian heartland. The way things have developed it seems as though this has become more talk than anything right now.

SUDDEN IMPACT are in some sort of limbo right now as they look for a new singer. Their latest singer, John, left because of personal differences in musical taste. Their latest Split Personality LP is still available through Fringe Products.

NO MIND have also fallen prey to the quitting singers epidemic that is plaguing Toronto. Scott has decided to move on and pursue other interests. Their Tales Of Ordinary Madness LP is still available through Lone Wolf Records for $7.00 ppd.

DISASTER have lost a bass player and are currently looking for a replacement. This hasn't stopped them from recording. Whether it'll be vinyl or a demo is yet to be seen. Any bass player or correspondence can be sent to DISASTER in care of Totentanz H.Q./ 215 Howland Ave./ Toronto, Ont/ M5R 3B7.

SON OF HAPPY have officially broken up. It's a cryin' shame because things were starting to come together for them. Their drummer has decided to pursue other (non hardcore) musical interests. Guitarists Pete and Chris have decided to carry on in the form of a similar band called HI DUMMY. Some of their material stands a good chance of being released on Double A Records in Europe, so look out for that. But me thinks that SON OF HAPPY'S touring plans are out of the question.

BABIES WITH RABIES have decided to undergo a name change, which will better represent their musical perspective. They have a recording ready for release so direct any band (fan) mail in care of Krystyne Stankiewicz at 164 Blakemanor Blvd./ Scarborough, Ont/ M1J2W5.

GUILT PARADE have started to play out in the attempts to solidify their new line up. They have got new material in the works and are shopping around for some one to release their latest recording. Their merchandising prospects include a pumping the shit out of your brain concept that can't be beat. This concept takes the form of some cool fluorescent t-shirts with their 'Head Enema' design available for $9.00 and a couple of I.R.C.'s in care of Jeff Beardall at 45 Henderson Ave./ Toronto, Ont M6J 2B9. This is just the beginning at their attempt to be a 90's band.

MSI have their new t-shirts available in red, white, grey, gold, or pink for $8.00 ppd. through Derek Emerson at 1560 Bloor St. E. #71/ Mississauga, Ont L4X 1R8. Their new 6 song EP entitled An Amazing Feat has also come available through Bucko-5 Records and can be ordered through Derek at the same address above. Get their shit now before they go on tour and be the first kid on your block to be on the MSI bandwagon.

ROCKTOPUS continue to rock out with their heavy sounds of Beefeater meets Soul Asylum style of music. Their hot new demo is available through the Legion of the Octomen for $5.00 ppd. at 1170 Creekside Dr./ Oakville, Ont L6H 4Y9.

MISSING LINK are working as a four piece again and will have recorded new material by late February early March. Demos and EPs are still available for $3.00ppd., respectively. Write in care of Chris Langstaff at 811 Stroud's Lane/Pickering, Ont L1V 3M2.

5 FOOT NOTHING have started to make themselves known around town. Formerly known as DUMPTRUCK and popularly known

ROCTOPUS

P: Joel Robinson

SON OF HAPPY

P: Dave Davies

ROCTOPUS

P: Derek Von Esson

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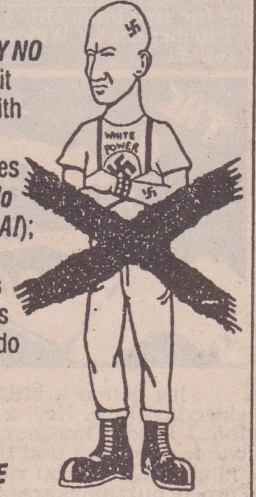

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as ELEPHANTS, this four piece is Pickering's answer to the Descendents. They really have this sound together. Correspondence/ Mail should be addressed to Al Nowlan at 1612 Orion Ct./ Pickering, Ont L1V 2T9.

A great new slightly metal influence hardcore project out of Mississauga region have just release a demo entitled Infected. They go by the name of the ALCOHOL PREPS and anyone interested in obtaining a copy can do so by sending $4.00ppd., in care of Craig Weller at 4163 Murray Mill Cres./ Mississauga, Ont L5C 4H9.

The most recent project to surface out of the D.O.G. break up is FUCKING BRAINLESS IDIOTS (FBI). X-guitarist turned vocalist Tim O' Connor is their contact, so write him at 36 Skegby Rd./ Brampton, Ont L6V 2T9. Look for their debut performance some time in early spring.

BAHAMA NINE

P: Joel Robinson

One of Toronto's mystery bands is FIA. The reason for this ambiguity also stems from the fact that they haven't played out yet, but it is rumoured that Crazy Steve (of B.F.G. fame) is singing for them. More on them as the mystery unfolds.

The DUNDERHEADS are the equivalent to North York's mystery band. Not too much is known about them. They did however hire some henchmen to invade the "Fast 'n Bulbous..." radio program so that their unreleased tape could get some airplay. Who were those masked varments?

JAGGED, operating under North York's answer to straight edge, show loads of promise. Their first out was quite impressive. Anyone interested in getting in touch with them should write in care of Chris Mills at 119 Upper Canada Dr. #130/ Willowdale, Ont M2P 1T3. They have a practice rehearsal tape available that comes complete with a lyric sheet and a mini poster.

URBAN SURF KINGS continue to tighten up their sound by playing out a fair bit more recently. They hope to record a demo tape some time soon or so I am told.

Be on the lookout for the BAHAMA NINE. I mean that literally. Formally known as STICK-IT, this five piece capture the heaviness of Hendrix amidst a web of time changes that is reminiscent of such progressive sounding projects like Bad Brains. Aside from their great sound, the band has warned that by the time this comes to print, they will be operating under another alias. So watch for them as they become a name chameleon. They still have STICK-IT demos available, but it beats me where you might be able to write for them.

What I thought was an ORGANIZED MESS has amalgamated into SECOND CHANCE. This band out of Barrie features all sorts of talent from previous projects including B.S.L., DOMESTIC DISORDER, and DEAD AIR. A second chance is what each of these band members hare. They debuted their stuff at a house party on new years eve and I've been warned that it is pretty hot. Anyone interested in finding out more should write Glenn at 72 Cundles Rd. E./ Barrie, Ont L4M 2Z7.

In the zine scene there are quite a few things to mention. Ignorance is Bliss, Still thinking #4 and Confuzed #4 are still at the drawing boards. Drastic Solutions is still working on issue #2 and will feature interviews with VOI VOD, SLAUGHTER, ALCOHOL PREPS, and one of the last SON OF HAPPY interviews. Issue #1 is still available for $3.00 ppd. in care of Paul Abrash at 284 St. Helens #110/ Toronto, Ont M6H 4A4.

Something Smells #3 is out and features 7 Seconds, Missing Link, Pissed Happy Children, No Mind, Andre Cash, and a short story. Write Glenn from SECOND CHANCE. Issue #2 is still available for $2.00ppd.

The brand new Tunga-Tunga is out. Issue #4 features interviews with Culture Shock, 7 Seconds, and opinions. It is available by sending $2.00ppd. in care of Louann Voskans at 3329 Lonefeather Cres./ Mississauga, Ont L4Y 3G6.

Going All The Way #2 has come out and features interviews with Dag Nasty, Pillsbury Hardcore, and D.O.G. The zine has condensed itself into an 8 and 1/2 inch by 5 and 1/2 inch format, but the layout shows tons of improvement. The zine is 12 pages long and can be obtained by writing Adam Cates at 511 Glengarry Ave./ Toronto, Ont M5M 1G2, for a mere .50ppd.

The new Dripping Pig Mucous has added to the end of their name to celebrate their third issue's release. DPMB have shown the biggest improvement, out of all the local zines, in their layout. This issue gives attention to nuclear subs, Iran, Rainforests, Porky the Poseur, and Problem Children. Send $2.00ppd. to Mike Simpson at 65 Farrow Cres./ Ajax, Ont L1S 4W3.

Dave Petretic of Intense fanzine can't keep up with all the orders. Issue #4 has sold out and Dave can neither afford to print any more copies nor afford the postage to send back your cash, Cheques, and money orders. So if your were thinking of ordering Issue #4, think again. Dave will be entering (what I hope will be) temporary hiatus for the next little while. I hope to see Intense #5 out really soon.

Simon's Breach of Discipline has issue #3 available for $1.75 ppd in care of Mr. Simon Harvey himself at 52 Ravine Park Cres./ West-Hill, Ont M1C 2M4. This issue will feature interviews with 7 Seconds, Brute Creation, Scraps, and Inhuman Conditions. Simon has also teamed up with his buddy Shawn to put out what they coin as the Crucial Youth of fanzines, with their first issue of Too Positive. It is suppose to be the continuation of an old retired Chronic Stupity fanzine, however many of us never got the chance to see it. Don't miss out again. Write Simon.

Unite And Conquer is a 28 paged zine xeroxed on one side of the page. I'm not sure whats in it, but your very own copy can be obtained by sending $1.50 ppd. to Donna Augustine at 378 Brunswick Ave./ Toronto, Ont M5R 2Y9.

A fantastic new photozine entitled Psycho Therapy has surfaced. This Ramones inspired pictorial features 20 crammed pages of some great local performances by mostly out of town acts. This document can be picked up by sending $2.50 ppd in care of Julie Tsengf at 9 Wantanopa Cre./ Scarborough, Ont M1H 2B2.

For those who have stuck it out and read this far, I'll let you in on a couple of freebies. Patrick Walsh puts out a one page newsletter entitled Wharehouse Of Strangers that can be obtained by writing him at 220 Willowridge Ct./Oakville, Ont L6L 5J2. Issue #2 features reviews and a Brute Creation interview. Any and all bands all welcome to contribute. This contribution offer also holds for the non-profit compilation tapes that Patrick is also working on.

And finally, out of what I suspect is temporary delirium (probably on account of 7 Seconds recently playing town), Rob Ben has decided to give away his zines for free! This poetry kind of skate kind of picture zine has just released their second issue. So write for your free copies of Robzine issues #9 and 10 to Rob Ben at 340 Sunnyside Ave. Toronto, Ont M6R 2R6. Please try to help him out with postage stamps or he may re-consider this act of good faith. It's well worth the time and effort of a letter.

In other news, a recent benefit was held for a college radio station located in Oakville. A lot of great talent was showcased for the first time ever like DEGENERATE YOUTH (described by some people as a speed metal band with positive attitude) and the ever memorable MISERY, not to mention the infamous DEATH TONGUE. The bill was filled with BAHAMA NINE, JAGGED, URBAN SURF KINGS, DISASTER, THE ALCOHOL PREPS and rounded off with the MISSING LINK and MSI. These 10 local bands attracted enough people to raise close to $1300. That should give CORS out in Oakville a healthy start in their trek to obtaining an FM license. Good luck to all the fine folk out there.

For all those who haven't heard, Maximum Rock n' Roll will be on broadcast on CHRY 105.5 FM on Thursday night-Friday morning from 1:00-2:00 in the A.M. For you radio listeners just a shade outside of our range, now is the time to hook up your radio to cable.

An update on the Fringe Records Obsenity charge shows that the Nepean police are more out to cripple the company financially than they are at seeking justice. According to reliable sources, the police had a difficult time filing the charges in the first place. Second of all, the charges were filed in a Nepean court, which happens to be a 5 hour drive from Toronto. What this means is that every time some court proceedings take place, Fringe must venture out to Nepean. And to complicate matters, the police have not told Fringe about what aspect (lyrics or artwork) of the record is obscene, which means that their lawyers have to prepare more than one defense. The saga continues.

One last note, I have finally gotten my shit together and released a compilation tape that has been two and a half years in making. Some of the material is outdated, however there is some rare and unreleased local music to be found. The tape is 96 minutes in length, it comes complete with a 28 page booklet, featuring 23 bands for a total of 47 songs and can be obtained by sending $4,00 ppd to myself. The compilation features bands only from or recently located in Ontario and is entitled Ontario: Yours To Discover! Thanks for the free plug. One Love, Stephen Perry/ 11 Reiber Cres./ Willowdale, Ont M2H 1C3/ Canada.

THE
CAROLINAS

It's gotten a little more exciting here since last time. Hey, a band came through that I liked, (Dinosaur Jr) and a few more bands, too! Ain't that the dickens? Anyway, things are still a bit slow as far as I'm concerned, but things are picking up. So, with no further interruptions, lets get to that tittalating local news, shall we? Oh lets...

In the "procrastination till the end of time" department. It appears that CORROSION OF CONFORMITY still hasn't secured a vocalist. It's been over a year since they last had one. What can I say? If you are tired of waiting, that's too bad. Keep on waiting.

MIKE DEAN--living in VA now

Anyhow if you have real long hair, sing like Ozzy or are extremly handsome, drop these guys a line and maybe you can be a singer. Or something like that. I guess.

Uh... CONFESSOR is still around, too. Their drummer Steve gave me a copy of their recent three song demo and it smokes, no doubt about it. They seem really into the idea of practicing seventy hours a week, and perfecting a lot of their material. They aren't for everybody that reads this, but if you like Sabbath/Trouble damage to the most extreme, then I think you'd like these five young men. They could benefit from a bit more exposure.

The UGLY AMERICANS are back again, for real. The new lineup consists of three original members, Simon Bob, Danny, and Chris. They do, however, have a new drummer. Simon says that they got a lot of new material and that he is now playing second guitar. I hear they are looking for a future label to record for.

Also Claire, the wonderful drummer of ANGELS OF EPISTEMOLOGY, has told me that they didn't break up after all. Sorry folks, guess I fucked up. They recorded a second demo that I am sure is real good. (havent heard it yet) So there. The only thing I seem to know about Chapel Hill is that ZEN FRISBEE is still going on. So there again.

DEM CHOCKLODYTES

P: Mike Carter

In the new bands department, apparently there is a new young kind of speedmetally band out in north Raleigh called AFTERMATH. Another new band that I have actually seen is DEM CHOCKLODYTES which is a four piece consisting of Claire and Sara Bell from the ANGELS as well as Barbara and Michelle. They seem to have a noisy bass heavy sound that reminds me a teeny bit of Frightwig, I guess. They are all into that groovy kind of sixties stuff. I gotta admit that I personally can't stand that stuff but coming from a guy who owns records by such talented bands like Angel & Frigid Pink, who am I to say anything, right? Besides, you might dig 'em... Both the ANGELS & DEM CHOCKLODYTES will be on the forthcoming Bill Bartell compilation LP that will feature bands doing covers of songs by Shonen Knife, the three piece girl group from Japan. So there one last time.

It also seems that a couple of ex members of DAYS OF... have finally gotten something going, the members being Scott and Mark, who along with a couple of other guys have been practicing under the tentative name DIXIE AUTOMOTIVE. Scott says it'll be something like "the new rise of Southern Rock". In other words, your guess is as good as mine. Here's hoping it works out.

Woodroe Weathermen (guitarist for CORROSION OF CONFORMITY) has just recorded a demo with Mike Dean (original member of CORROSION OF CONFORMITY now living in Richmond, Va.) and yours truly on the sly. We did a four song tape, you see. It's just a project with the title called SNAKE NATION. Mike said it's the name of a small town in Georgia. Who knows what will happen in the future with it, but for now, SNAKE NATION is a tape sitting in my room.

And that's not all! Lots of other folks have started up some bands and projects lately! Some that I can think of are the BEATLES. Who are in the process of trying to get everyone together for the noble idea of practice. According to bass monster/key board wizard Jeff Jung. And hey, you can't forget the legendary (well, not really) FLOUNDERHEAD JEWBOY. The concept is seven guys who work at the same resturant and play lots of guitars at parties full of locals whose minds are disintergrating from mass quantites of drugs. Big time fun, for sure. Pure Magic. Oh! And what about the famous Chris Schnieder/Casper/Kevin/Jeff/Stewart/Cameron supergroup onslaught? Sorry if all of this seems too local, but it had to be mentioned. I hope you understand.

I know I am leaving a lot out, but this is just a summary of what I know. So don't get angry. If you are interested in dropping a line, do so. I am planning on doing another zine soon and also an all-cartoon magazine or booklet with lots of my cartoons and stuff. Thanks to everyone who bought the tape. Thank you and God bless you, you've been a dynamite audience.

Brian Walsby/ 210 Park Ave. #C/ Raleigh, NC 27603

P.S. Posthumous WWAX single in the works... maybe?

Addresses: CORROSION OF CONFORMITY/ Box 5091/ Raleigh, NC 27603... DEM CHOCKLODYTES/ 715-4 Mountford Ave./ Raleigh, NC 27603... ANGELS OF EPISTEMOLOGY/ 121 S. Boylan Ave. #3/ Raleigh, NC 27603... CONFESSOR/ Rt. 2. Box 440/ Knightdale, NC 27545 (Sorry I dont have adresses for the other bands. Maybe next time.)

Hello to everyone from the D.C. 'Nerd Crew!' (Who's that?) Well, at first we didn't know if we would qualify to write this 'report,' but since we hadn't seen one for D.C. in a while, decided that something should be written about such a thriving scene. So, bebes...here's what we know....

As far as bands go, there are tons in and around D.C. (more than are usually 'heard' about.) IMMORAL DISCIPLINE is recording a follow-up to their Battlefield Ep (on D.S.I.) and playing frequently. SWIZ's LP (available thru Sammich Records) is finally out and we've seen them rockin' your butt off live a lot lately, too. AGENT 86, who recently 'migrated' to the area, have just released another piece of plastic called Apartheid American Style. FOUNDATION has an LP out available thru D.S.I. Records. IMAGES also have an album in the works on the same label. SHUDDER TO THINK now has vinyl and GOVERNMENT ISSUE just released a 12-inch entitled Strange Wine. KINGFACE have found a new drummer and are kickin it live again. PARASITE are also active with the gigs and can be reached at: PO Box 70058/ Washington DC 20024. FUGAZI is back from Europe and are playing here again (yah!). IGNITION is busy doing 'jigs' around D.C. (with and without the fresh fly threads). REPERCUSSION are still in existence, and SOULSIDE recently toured Europe. Shew!!

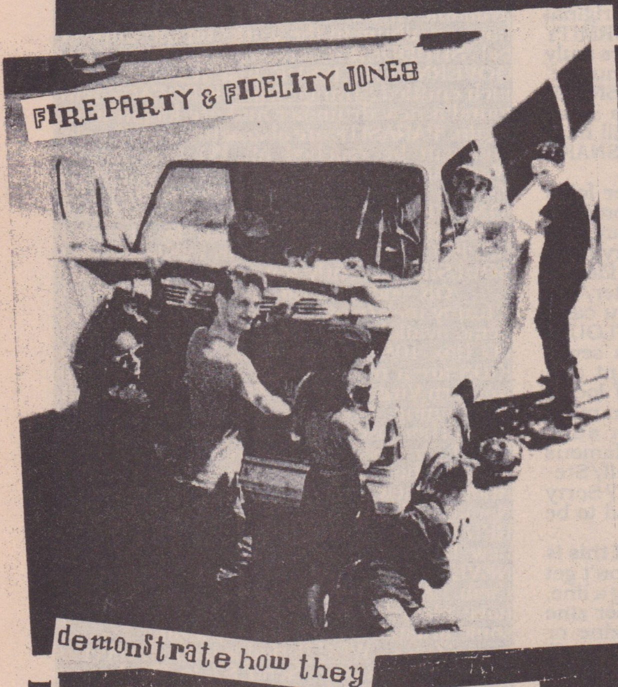
OK—newer stuff. The MOPAGANS are a funny rock/metal who have a quite groovy demo available for some $$ at this address; PO Box 10871/ Arlington, VA 22201. L.D. KIDS are a newer 'metal' band hailing from Nothern Virginia (the D.C. metro area) worth mentioning. FURY is a new project involving Chris Thompson (Ignition) and Shawn Brown (Swiz) on bass with Jason Farrel (Swiz) on geetar. They should be playing out in April. Another new project involves the dudes of Nomadic Underground fanzine- it's called RED EMMA. Probably the best, most original new band we've seen in the D.C. area is NEVERMAN. Hope to be seeing more of them. Also...JACKHAMMER ORCHESTRA have played a few times and conjured up some original noisy/ spooky stuff.

'Zines...WDC Period is back in effect as awesome as ever. Send $2 to Gordon at: Chow Chow Productions/ PO Box 39074/ Washington, DC 20016. If you'd like to hear a listing of this week's shows in D.C., call (202) 462 7229. Action Time is another great 'regularly' (as opposed to irregularly) published 'zine. Write to Erik at: 15854 Montview Dr/ Dumfries, VA 22026. And last but not least is the corny bunch of papers that we put out whenever we can afford to called No

P: Pam

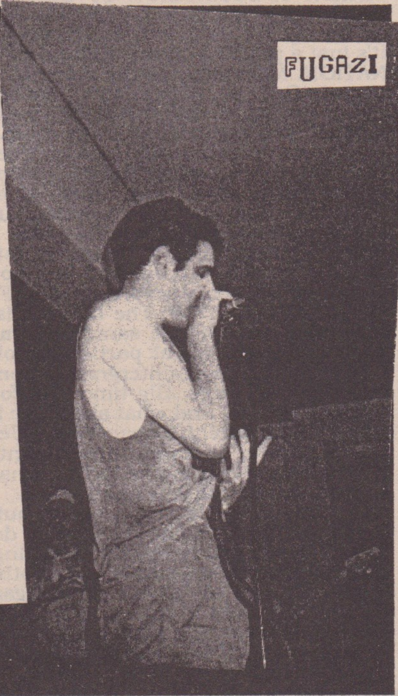
P: Mike

SPAZZ
MAGGOTS



demonstrate how they finished their recent U.S. tour

P: Joz Yates



Scene Zine. Issue 9 (Swiz, Social Distortion, Coffin Break, DSI Records, & more!) now available ($1 ppd.) at our address. Issue 8 still available, too.

The 9:30 Club is still popular for many national and 'dance' bands. and D.C. Space hosts many local artists. The BBQ Iguana is a small, cool new club that has hosted a lot of locals, too. Call (202) 232-2708 for gigs or info. We do shows ourselves at the Safari Club in NW D.C. They're all ages Saturday matinees and Friday night shows and have been working out really well. If you don't think we've heard you and would like to play, please send your album or demo first to us. If touring this summer, or if more info is needed about any of the above, drop us a line! Well, that's all, so shut up!! Love,

Pam and Shawna/ 11105 Cavalier Ct #9A/
Fairfax, VA 22310

**Elgin-** Hello brothers and sisters, welcome to the first (and hopefully not the last!) scene(?) report for Elgin! For you uninformed cretins asking,"WHERE THE HELL IS ELGIN?!?" Well, I'll tell you, IT'S IN THE MIDDLE OF NOWHERE!!! We're about 40 miles away from Chicago, and about god knows how far from Rockford!

I want to start by saying, "How ignorant and unoriginal can you guys be by stealing our old name SNOOPY'S TAPEWORM?! I'm referring to the morons in Chicago who stole my band's old name. Granted, it's a stupid name, but hey, we were young and ignorant too!

SPAZZ MAGGOTS have finally gotten a strong line up and are rockin' better than ever, catchy tunes, very intelligent lyrics, they are our gig buddies!

Sources say that SATAN'S ANTI SEPTIC TRICYCLES might get back together under the name ANTI SEPTIC. S.A.T. broke up before because the singer is now the drummer for ONLY THE STRONG (ex X-FACTORS) S.A.T. has a great demo out called, Sound True. contact them if you're interested in getting it. Only $5.00.

LORD BLASPHEMBER, a killer, intense, 3 piece thrash/hardcore band is getting it together to try to record a demo, good luck guys.

The band BIOHAZARD has changed their name to XVOIDANCE. They're great, really good thrash/hardcore, (Jaime I would really like my M.R.R. "Welcome to 1984" album back!). XVOIDENCE are going to play a few out of town shows, so if you hear that they're playing in your vicinity, check them out, it's worth it!

There's even a funk band in Elgin! (they said it could never happen!) They have no name at the moment. They are really, REALLY, good! I saw them New Year's Eve, talk about musicians! One of the better funk bands I've heard.

Now for the BIG NEWS!! I'm opening a club with help from my friends. THE perfect place to play! Fits 800 people, with a stage

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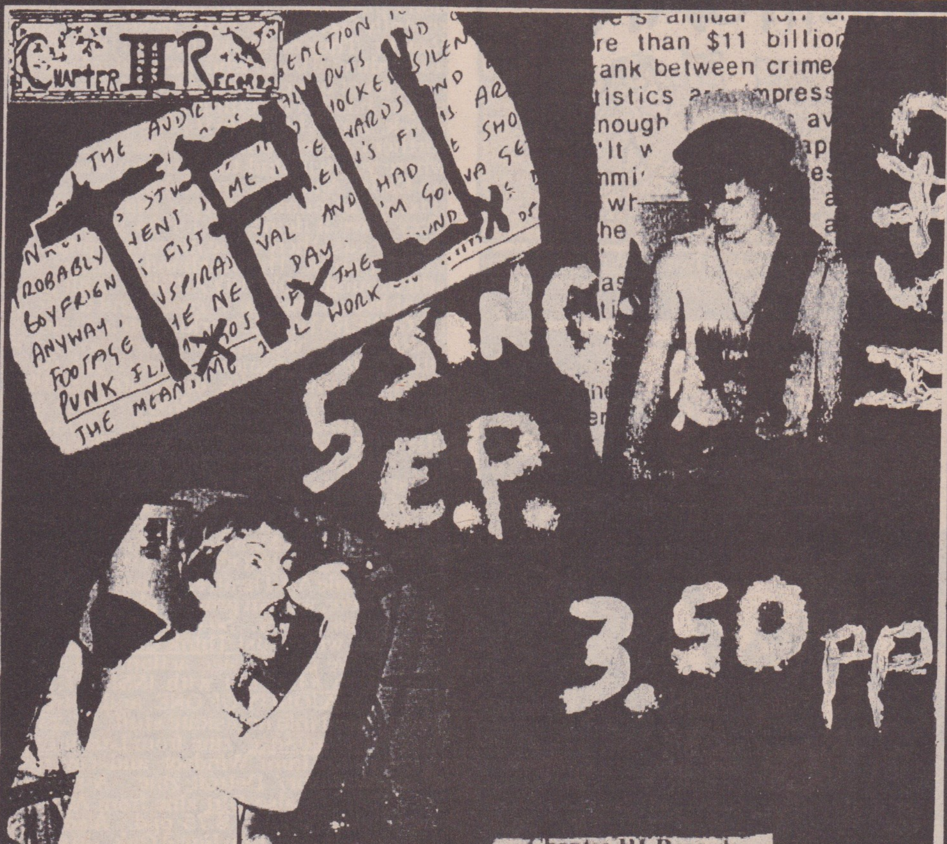

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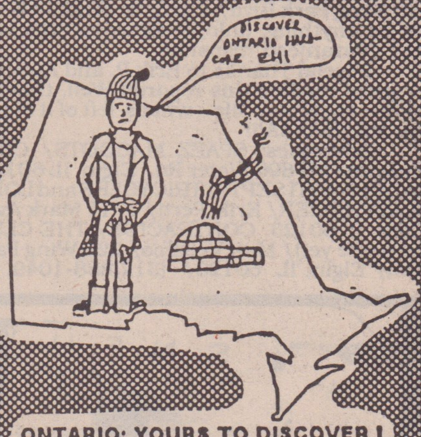
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scene reports
90

CONTRACIDE

P: Cindy

and everything right here in Elgin! It will be a membership club a lot like Gilman street project (R.I.P., I'm still a member, thanks for a lot of inspiration). Low door prices, lots o' fun! The first few shows will be local shows, (benefits for the club) after that, out of town bands. If you have a band, out of town or local, or if you'd like to help us out in any way, you are more than welcome to! just contact me, Matt Vecchio. We won't rip you off.

Last, but hardly least, my band, CONTRACIDE has a 7 song classic demo out called, Why Even Bother it comes with a great 7 page booklet for only $4.00, CHEAP!! We are looking for places to play around Northern Illinois, if you want us, we'll play, no problem, just contact me at: Matt Vecchio/ 226 Wing Park Blvd/ Elgin, IL 60123/ Write me for anything, (info, comments, criticism, etc.) guaranteed response.

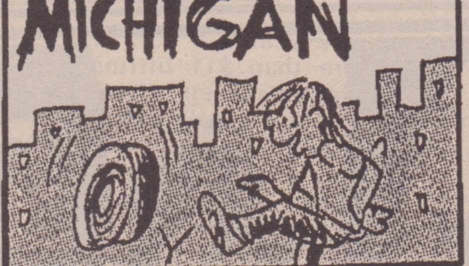
Special Thanks to Erik P. and Autumn for proof reading this report!!! Well, that's it for me, enjoy your life—what's left of it !!! HA, HA, HA, HAAAA!!!

Addresses: SPAZZ MACGOTS/ Chris Musatto/ 9N 896 Water Rd/ Elgin, IL 60123. SATAN'S ANTI SEPTIC TRICYCLES and LORD BLASPHEMER/ Erik Perti/ 1717 Mark Ave/ Elgin, IL 60123. CONTRACIDE/ THE CLUB (no name yet)/ Matt Vecchio/ 226 Wing Park Blvd/ Elgin, IL 60123/ (312)888-1049.

**Chicago-** Not much band news other than new LP's from NAKED RAYGUN, LIFE SENTENCE, and IMPULSE MANSLAUGHTER out soon. Recently ONLY THE STRONG, Chicago's only straight edge band, played Durty Nellie's, they were pretty good for a fairly new band and not as out-of-control positive as some of the East Coast S.E. bands. SPONGETUNNEL lost their drummer to GREEN whose next disc may or may not be titled R.E.M. INSOLENT RESPECT's guitarist broke his arm while "wrestling", just goes to show you what rough-housing will get you. Dreamerz is occasionally doing the expensive all ages "big band" shows, Exit is doing occasional all ages Sunday nighters, Matt is looking for a place other than Durty Nellie's to do shows - contact him at PO Box 129/ Prospect Heights, IL 60070. 2 new 45s out on Underdog, SPONGETUNNEL and GROUP OF INDIVIDUALS. OUT OF ORDER is back in order, recently playing a packed Durty Nellie's show.

The Anti-Racist Action is starting a fanzine, for information contact A.R.A./ PO Box 11211/ Chicago, Il 60611-0211.

The Cubs season will be underway by the time this is printed, and the mayoral election will be over, with Daley winning by a landslide, mark my words. Ben Weasel.



**Kalamazoo-**Joel from Just Think Contortion zine here to tell you that there is tons of stuff happening here.

I'll start with bands. Bursting with power and energy is K-zoo's YOUNG AND THE USELESS. Ferocious raw punk sound with lots of variety and intelligent lyrics. Extremely energetic live, a must see! They will have a demo out very, very soon (probably by the time they read this) but if you want a tape of one of their live shows and some stickers, send a dollar to them. Address at the end of the report. They want to play anywhere and everywhere, so call them at (616)383-2710, ask for Joel. Next up from Portage is PROGRESSION, a rockin' quartet of positive Portage hardcore dudes. A raw (yes, I like that word) progressive hardcore sound that kicks. They've only played one show, but they hope to play many more this spring and summer. So write to them! All addresses at the end of the report. PROGRESSION has a 9-song demo out for $3 ppd and hope to release another one soon. Then there's HAMMER 13, a combo of noise punk and tad bit of metal. They are a great bunch of guys and they are great to see live. Then there's K-zoo's oldest, FA-Q. They're still rockin' after 4 years, 2 demo tapes, 2 lead singers, and being screwed over by Industry Records. They recently released their debut single, and it's really good, although nothing compared to them live. It took a long time, but it's finally out. $3.50 ppd to them. MEMORIES OF TOMORROW, another old K-Zoo band are still around. They recently played at Club Soda, their first show in a long time. They rocked! Bill Ferguson (one of the best amateur skaters in the U.S.) their guitarist, he wails and so does everybody else in the band. They are presently recording in a 24 track studio. And of course, we cannot forget the GOD BULLIES. A band directly in the vein of the BUTTHOLE SURFERS. They've gathered quite a following.

Ok let's move a little east to Battle Creek. BROKEN TRUST are still around, but don't play a whole lot. The UNCONCERNED recently reformed with new lead singer, Rawlin. They rock! HAUNTING REALITY are a speedmetal band who like to play live. They are a great bunch of guys too. Kevin the bass player has been setting up shows in Battle Creek, so call him at (616) 962-5101. Moving further east we come to Jackson, and that's where you will find the four guys who make up EMR. And they are fuckin great! A great mixture of punk hardcore that totally rips! They have a demo out for $4 ppd. Moving further east there's the murder capitol of the world, Detroit. The best band from Detrioit is still around, FORCED ANGER. Still just as great live as always. A good band to see live. DEGENERATION is working on a 7", and the SKRAPS are working on their second EP. Other Detroit bands include: A.L.D. (All mighty Lumberjacks of Death), S.B.L.C., RETARDED CITIZENS, ANTFARM, SMARTBOMB, THE FIESTY CADAVRES, JUST CAUSE, AND LUNG CHEESE,

Show-wise, there ain't much. Me and three friends (Liz, Dirk, and Derek), started Fourfront Productions. We are trying to put on low-priced shows as much as possible. Our first one is March 11 with YOUNG AND THE USELESS, PROGRESSION, AND EMR., at the Whole Art Theatre. If your band wants to play here, we can provide places to stay, as well as gas money. So call me at (616) 383-2710. Or write Just Think Contortion.

We've got zineage action! Just Think Contortion #4 is out with INSIGHT, HAMMER 13, MAJORITY OF ONE, and Voivod,, as well as local info and skate stuff. $1.25 ppd. There's Bonedance zine from Lansing. Sold Out zine is from Windsor and covers the whole Windsor/ Detroit zine. A real good zine. There's also Dirt zine from Allegan, a skate infested zine. $.75 ppd. Also there's Fried Vomit zine from Royal Oak. Just Think Contortion zine is trying to put together a compilation of bands on a 90-minute tape. So any bands interested, send pretty good

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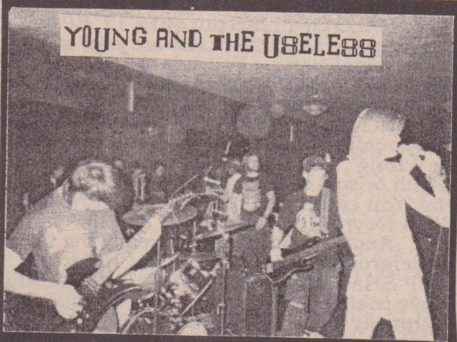
LIFE
SENTENCE

# Scene reports



P. Liz Barney

sounding demos to them along with all pertinent info. Deadline is April 10.

Sorry for the lack of photos and shitty typing job. It will get better next month. Everybody else in Michigan get in touch with

FORCED ANGER

P. Liz Barney

I want to make this scene report as comprehensive as possible. Bands get in touch with Fourfront! Everybody else write! Communication is the key! Until next month, Joel/ Just Think/Contortion zine.

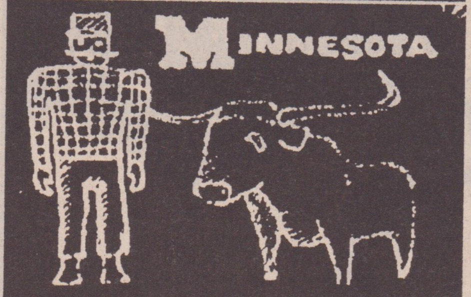
P. Liz Barney

PROGRESSION

P. Joel Wilk

Addresses: YOUNG AND THE USELESS/ PO Box 305/ Portage, MI/ 49081-0304... PROGRESSION/ PO Box 305/ Portage, MI 49081-0305... FA-Q/ PO Box 2424/ Kalamazoo, MI 49001-2424... EMR/ 6167 1/2 Gilbert Street/ Jackson, MI 49202... DEGENERATION/ 1-(313)-548 4528... JUST CAUSE/ 44276 Rivergate/ MT. Clemens, MI 48044... FEISTY CADAVRES/ PO Box 39533/ Detroit, MI 48239-0533... FOURFRONT PRODUCTIONS/ PO Box 305/ Portage, MI 49081-0305... Just Think Contortion zine/ PO Box 305/ Portage, MI 49081-0305... Sold Out Zine/ PO Box 7071/ Windsor, Ontario N9C-3Y6/ Canada... Bonedance zine/ 630 Stodard St./ Lansing, MI, 48823... Dirt zine/ 610 Lake Dr/ Allegan, MI 49010... Fried Vomit zine/ 515 N. Minerva/ Royal Oak, MI, 48067.

P.S. I forgot to say hello to MAJORITY OF ONE and Mad of Spirit of Youth zine in Switzerland.



# MINNESOTA

Hello everybody in MRR land! This is Glen from THE state of 10,000 punks. To start out this scene report. I want to tell you that this scene is very minimal right now. The Minneapolis scene is supposed to be one of the best in the country, but the scene here is too commercial. THE MIGHTY MOFOS and POWERMAD recently signed with major labels. Months ago SOUL ASYLUM signed with A&M, but luckily they didn't change very much after becoming a major label band. Their latest album, Hang Time, proves it.

There are a few active political organizations in the Minneapolis area. The first one is the Revolutionary Anarchist Bowling League. This group was very active in protest when the U.S. sent aid to Honduras. They protested on the Hennepin and Lake corner, and they also have their views on a local TV show called "Twin Cities Live." If you want to write to them, their address is P.O. Box 10854/ Minneapolis, MN 55438-3854.

Another active group is the Minneapolis Animal Liberation Front. They've had protests in the past and within the last few months they have given their views on the TV news. You can write to them at 5245 James Ave/ Minneapolis, MN 55419.

There is another organization called the Anti-Racist Action. They're a youth organization that is fighting racism through education and direct action. You can send a S.A.S.E. to get the Anti-Racist Action newsletter at P.O. Box 7471/ Minneapolis, MN 55419.

The gig scene here is pathetic. There are several places to go to shows if you're over 21, but there is only one place for all-ages shows in the Minneapolis area. First Avenue/7th Street Entry has all-age shows every Sunday, plus they have about three to five other all-age shows during the month. Mostly the big bands play there, such as the Circle Jerks, Soul Asylum, and Sonic Youth. The average ticket prices for all-ages shows range from $6 to $9. Since there is only one all-age club here, First Avenue/7th Street Entry has a monopoly on all-age shows. They can charge what they want.

The people who go to the shows are friendly. Most of the people who go to hardcore shows are either skate punks or trendy punks. There's an image there, and most of the punks wear black boots, black t-shirts, studded black leather jackets, and spiked hair or a mohawk. I'm not saying that there is anything wrong with the way most people dress, it's just that it seems to be a trend. One positive thing is that there are no fights at the shows, and the skinheads here are peaceful. However there is a lot of slamming at shows, including stage diving. Because of the stage diving at shows, two lights were broken at 7th Street Entry. I'm hoping that people will be careful, because I don't want First Avenue/ 7th Street Entry to go out of business because of it. The Mankato scene has lost places to play because people were being careless. If you're part of this scene, have fun but be careful!

The LIBIDO BOYZ put out a 7" called Malicious Hooliganism. They're from Mankato, which is about 60 to 70 miles south of Minneapolis. The LIBIDO BOYZ play California style hardcore with positive lyrics. This type of hardcore is rare for anybody to play in Minnesota. You can get their EP for $3.00 ppd. from 1625 Commerce Dr. #1/ North Mankato, MN 56001.

Another Mankato band, DEFORMED YOUTH, has been active lately. Recently they opened for 7 Seconds at 7th Street Entry. They just released a new demo tape, but I don't know the title. I've heard their stuff, and they're good. I'm suggesting that you write to them. You can contact DEFORMED YOUTH at 204 Dolph Rd./ Mankato, MN 56001.

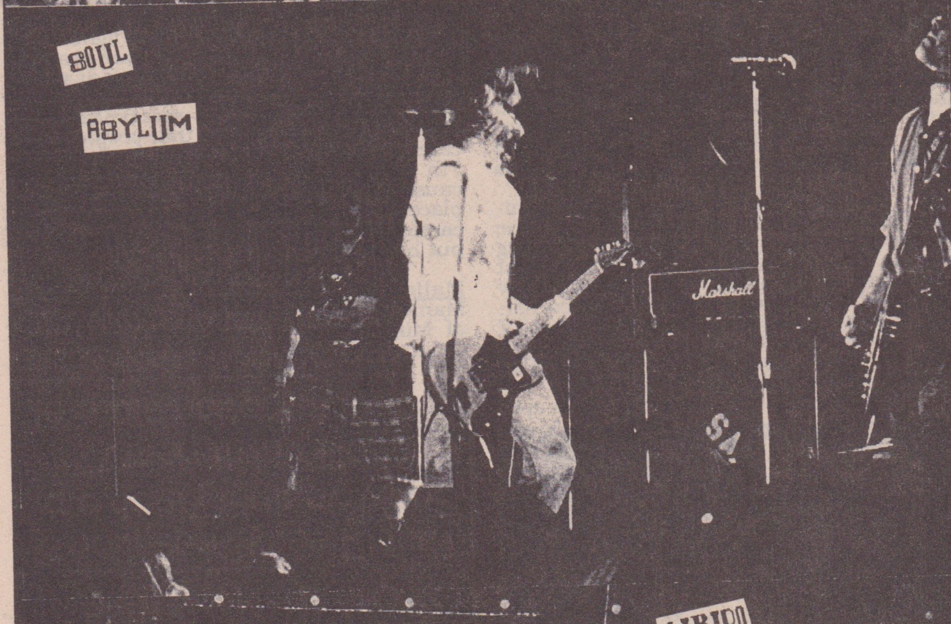
IRON FIST put out a new cassette which is called Gun At My Head. IRON FIST are just your basic punk, and they're not hardcore thrash. You can get that by writing to 3018 Pillsbury Ave. So. #304/ Minneapolis, MN 55408.

The SWINGIN' TEENS put out a full length LP called Step Out And Meet Allah. I've never heard their music, so I couldn't tell you what they are like. You can get the LP from Prospective Records at P.O. Box 6425/ Minneapolis, MN 55406.

A group called FALLBACK has put out a cassette called The Scene Is Back. I'm not sure why they used a title like that, since the scene isn't back in Minneapolis. I've never heard them, so check them out if you want. You can get the tape from Skene! Records at P.O. Box 4522/ St. Paul, MN 55104.

The DISTURBED will be releasing an album within the next three weeks. The DISTURBED play metal thrash and they are known as a nasty band. They sound similar to Slayer in some ways, but they're not Satanic. You can write to the DISTURBED through Earl Root at P.O. Box 6001/ Min-

MISERY
HOMES FOR THE RICH



LIBIDO
BOYS
LIBIDO BOYZ

neapolis, MN 55408.

HALO OF FLIES put out a 12" EP called Headburn. HALO OF FLIES are your average noise metal band. You can get this record from Twin Tone Records at 2541 Nicollet Ave. S./ Minneapolis, MN 55404.

NO PUN INTENDED put out a new single called "Condemned/Something Must Be Wrong". They sound like melodic hardcore, which is sort of like newer 7 Seconds material. You can contact NO PUN INTENDED at 6604 Dovre Dr./ Edina, MN 55436.

Another group that is really big in the underground scene, but is not hardcore, is TRIP SHAKESPEARE. TRIP SHAKESPEARE plays positive upbeat pop, and they play live extremely well. TRIP SHAKESPEARE recently put out an album called Are You Shakespearienced? About a week after TRIP SHAKESPEARE put out their album, they signed with A&M Records. You can contact TRIP SHAKESPEARE at P.O. Box 8656/ Minneapolis, MN 55408.

Ex-Husker Du member, GRANT HART made a solo 12" EP which is called 2541. GRANT HART plays a folkish style of rock. He plays the acoustic guitar on two of the three songs. You can get GRANT HART's record from SST Records.

There are other bands that are active in the scene. Some of those bands are MISERY, BLIND APPROACH. RUN WESTY RUN, MORTICIA, and COUP DE GRACE. These bands do shows every once in awhile, but that's about all they do.

Not many people are putting out zines right now. There are four zines that I frequently see. The first one is Minneapolis Alternative Scene. This zine mostly covers the Minneapolis scene. It costs $1 and two 25 cent stamps. You can get it from Dan Siskind at 5245 James Ave. S./ Minneapolis, MN 55419.

RABL Rouser is a political zine put out bv the Revolutionary Anarchist Bowling League. It is available free, but send one or two stamps to cover postage. You can get RABL Rouser at P.O. Box 10854/ Minneapolis, MN 55458. Anarchists everywhere should read this.

My zine, High School Is A Wasteland, mainly covers the national scene, rather than the Minneaoolis scene. The latest issue has an interview with the Libido Boyz. Ynu can get a copy of High School Is A Wasteland from me for only 50 cents.

This is basically what is happening in the Minneaoolis scene. If you think I missed a part of the scene, write to me and tell me about it. Hopefully our scene will start growing again soon. Until then, we must take what we can get.

Glen Hirabayashi/ 9325 Garrison Way/ Eden Prairie, MN 55347

## SOUTH DAKOTA

Howdy Ho! We're back again after a year of being lazy, not really, but we've been putting this off for too long. A lot has happened, yet things still remain a lot the same.

First off band news: SOCIAL JOKE, the rise and fall. Over the past year they released their debut demo Whole World in Their Hands, which sold well locally. They became one of the most supported bands over the past summer. Then in September their singer Doug left to join the Army and drummer Tim left to college in Minnesota. They played as

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**4/29** **Adolescents • The Grim** Special Forces, Ex Pistos
**4/30** *IOWAIOWAIOWAIOWAIOWAIOWAIOWAIO* Stickdog • SDT • House of large Sizes Thinking Fellers Union • Blow
**5/5** **S • N • F • U**
**5/6** **Uniform Choice • Scream**
**5/12** *SKA:* Donkey Show, Skeletones
**5/14** **SlapShot,** Chemical People, Breakaway, D.F.L. (Seattle)
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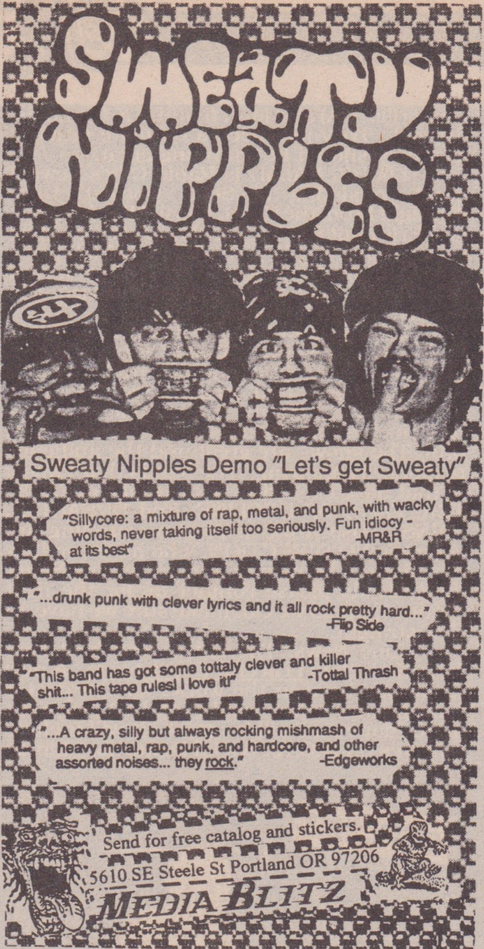

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## SOB STORY #1

**We at Family Fest would like to say that we need your help. Due to recent financial rip-offs we are running very low on cash. If at all possible, if your wallet can take it, buy our tapes. You won't regret it!**

**thanks, Al n' Steve**

## TAPES!

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ALEX SAYS: MABRY - I LOVE YOU!
(what a stud bucket - MRR LOVE COLUMN

# scene reports

PAINFUL X-TREMITIES

a 3 piece with April (Bass) singing before Tim left and during the Christmas break they played their last show with Doug and Tim back. It was a great show with a good turnout. Had they pursued the band more diligently, they were sure to have been successful, as they had a good, catchy sound. Things at the moment seem uncertain as to their future.

N.H.C., the myth, the legend. Over the same period of time they finally found themselves a steady line-up with Jason joining them on guitar. They played and helped organize many shows over the summer and recorded 9 songs in October. New things seem to be in a state of limbo. Bass player Paul is in jail for the next few months, singer Todd and drummer Dave are both planning on moving by this summer, so the future is also uncertain as to whether the band will stay in existence. They should be playing out again when Paul gets out of jail until summer and may release vinyl in future months.

PAINFUL X-TREMITIES played many local shows and have improved greatly after adding Van on guitar. They are also very supportive in arranging and helping out with shows and continue to be very committed to the scene. When no one else is around to haul equipment or clean up after shows, etc., they always seem to be around to help out. They released a demo Dinner Time is Here but didn't distribute many due to sound quality problems. They plan to record for a 7" soon, so keep an eye peeled for these guys because they rip.

DISSENT has been the most active band in the state. They formed their own record and distribution label, Amity Records. In April they released their debut LP and in May released Boy Eats Own Head 7" EP to kick off their 3 week tour of the western U.S. with friends Dead Silence. Tim (Painful X-tremities) joined in February on bass as Tanja left to Phoenix to school. Upon returning singer Skip left to pursue other interests and is now in Taiwan teaching English. They are now a 3-piece with original members Todd (drums) and Bob (guitar) sharing vocal duties. After a summer full of arranging and playing many local shows they left in October for a month of touring in the central and eastern U.S. and a few shows in Canada. Since they returned they play out of town at least one weekend a month and have played locally several times with good response. They recorded 3 new songs for various compilation records in November and will record for a new LP in the next few weeks. It will be on Amity in the U.S. and should be on Jungle Hop for European release by May. They will do some touring in the States, but are planning on touring Europe in September. To coincide with their Europen tour, Off Beat Records (Zum Holzfelde 10/ 3150 Peine/ West Germany) will release a live EP.

New bands include STRAIGHT FROM THE HEART, a positive younger band who made a good debut in November. They oontinue to practice and have much improved. The line-up is Brent (vocals), Dave (bass), Dan (guitar, former Dignity from Camerillo, CA) and Matt (Painful X-tremities, drums). They just need a bit more practice and they should be sounding great.

LIMBIC SALAD is Rapid City's newest band consisting of Scott (vocals), Dave (Straight From the Heart, bass), Mike (drums), and Eric (guitar). They had Bob of Dissent fill in on guitar for their first show which got a great audience response. They were forced by Mike to play their only song twice. (He wanted! to play it again too!)

This year saw the first shows in Sioux Falls, 340 miles from Rapid City. In March they had their first show with DISSENT, SOCIAL JOKE, and locals XYSTER. Erik Karlson, local Sioux Falls dudester, was responsible for all the shows. Great work bro! The shows are great and the audience response is amazing. The bands that I know of that have existed in Sioux Falls are: XYSTER, FACE OF DECLINE, and DREADFUL PAINS. Also a bit more pop sounding are veterans NO DIRECTION, who have two LP's out. I don't know much more, so any Sioux Falls bands please contact us for the next scene report so we can make sure we have all this straight.

Zine News: The oldest and best zine from So Dak is Peaceful Coexistence. A new issue has been in the works for the past 8 months and editor Todd P. (N.H.C.) says it's about done and will be great. It will include features on D.O.A., Social Distortion, Libido Boyz, Bottom Line, and Agent 86, plus opinions, reviews, poetry, thought provoking articles, local news, etc. Write now for enlightenment.

SOCIAL JOKE

Violent Flem is a rad skate zine which had lots of local news, opinions, and photos. Issue number 2 will be out soon. Write to Matt of Painful X-tremities for info.

Belief mini-zine is put out by Dan of Straight from the Heart. It contains interviews and other various tidbits. All it costs is a mere 25 cent stamp. Check it out!

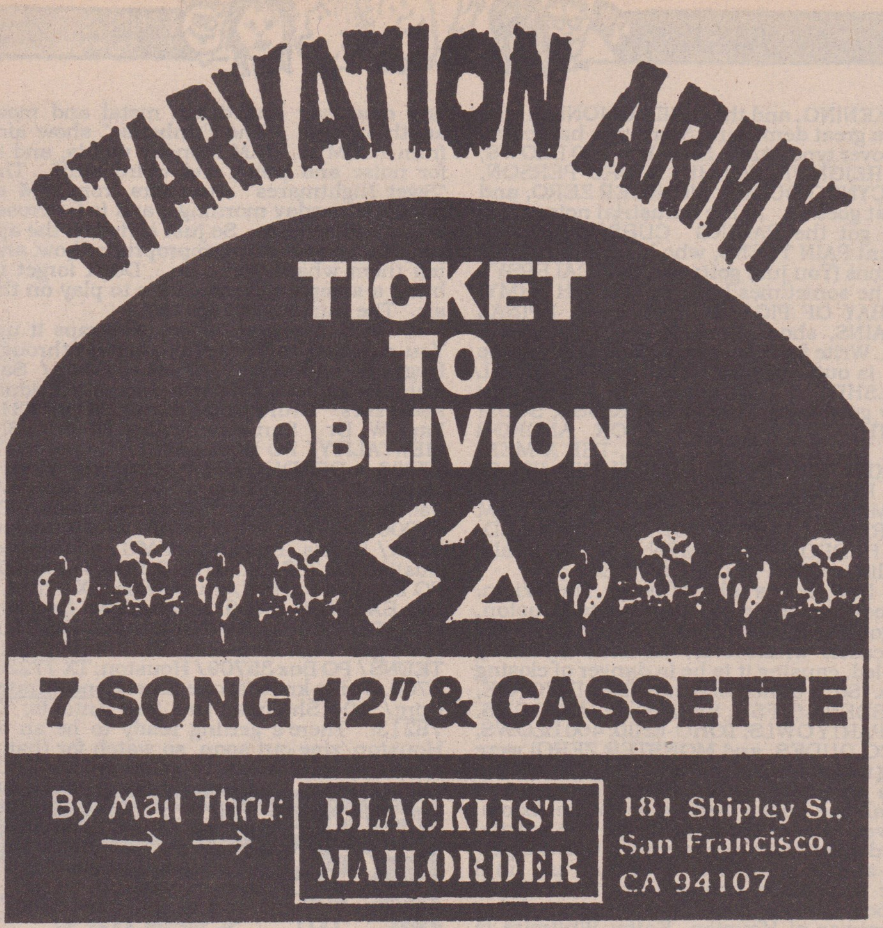
Labels: Amity Records is the only active label here. It was founded as mention the members of DISSENT as an outlet for them to release their records and has expanded into distributing records worldwide. It has met with its ups and downs. They base their transactions on trust and for the most part it has worked out very well, but as always it's hard to get paid for records on time and as a very small label, distribution of their releases has been a bit difficult. But all and all they feel that basing things on trust and friendship with similar bands and labels is the best way to keep this kind of music alive. Their approach is completely non-commercial and their prices are very low. Some people have told them that selling records too cheaply will make people think that their products are of low quality, but rest assured that their records are first rate, with lyrics, thoughts, opinions, and best of all stickers in all their releases. Future plans include a brand new Dissent LP and a 10" compilation featuring Instigators, Scoundrels, Bad Attitude, Flitox, Extrem, S.S.D.C., Dissent, Dead Silence, Neighborhood Watch and Libido Boyz. It will be released in Europe by Off Beat Reoords. Check them out, they're well deserving of your support and I'm sure they'd really appreciate it if you dropped them a line. Send a stamp or I.R.C. for a current catalog.

The basis of a so-called scene is some sort of a network of people keeping things going, united, etc. A few members of the bands seem to do most all of the work and support is somewhat variable. In October, when Social Distortion played, Dave of N.H.C. lost $170 due to a poor turnout even though the door price was fairly low. But, I guess it's all worth it when things do work out and everyone has a good time. The last few shows here have been great, with lots of audience participation and tons of support for all the local bands. Friends are being more of friends and although things slow down in the winter here, we are looking forward to spring!

We're still doing shows, so touring bands give us a call if you want to have a great time. We'd appreciate demos or vinyl for airplay and give us as much notice as possible. Call Bob or Todd S. at (605)341-4336 or Todd P. at (605)343-4290 for bookings. If you want a big guarantee or deli trays, or if you stay in motels nightly, fuck you, we laugh at you every day.

A big thank you to everyone who supports alternative thinking in South Dakota and everywhere! Last week it was 70 degrees on Tuesday morning and by that night, with the wind chill, it was -70 degrees. So send blankets, brandy, st. bernards, or firewood! Until next time, chow.

Addresses: Dissent and Amity Records/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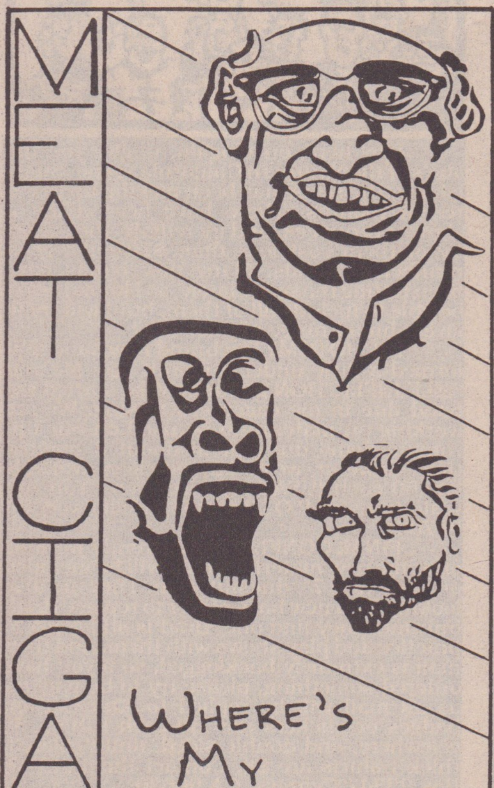
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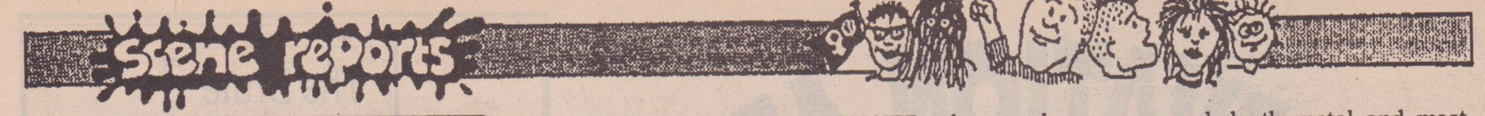

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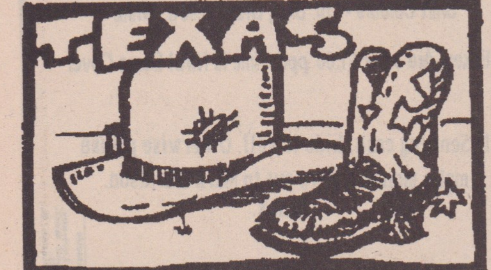

Well, I haven't seen shit in the way of Texas in the scene reports lately, so I'm writing one. I've never done one before, so this should be interesting. First off, last month's Texas trip in the 'SCUM PIT' was great. A few other out-of-prints-and-hard-to-finds that are exellent are BARK HARD, SNOT, THE PARTY OWLS, and CONTORTION SESSIONS, not to mention the first STARK RAVING MAD 12"ers, now available on a LP. Anyway, I don't really know a whole hell of a lot about any cities besides Houston, so anyone who I fail to mention, I'm sorry. You can send verbal abuse, comments, or any letters, questions, responses, or information to me at: Jason Beck/ 603 Toby Ln/ Conroe,Tx, 77301.

O.K., the four biggest bands in Houston right now are DEAD HORSE, who have a demo out, and should have an LP out very soon. DRESDEN 45, who have two 7"ers, and an LP out, SIK MENTALITY, who have a 12" out, and SOCIAL DECEIT, who don't have anything out that I know of, so far. Other great bands are BLIND IGNORANTS, a great veteran band. They've got an EP out. THE PARTY OWLS broke up quite a while back, and now some of members have formed another group, SUGAR SHACK. Then there's also the HATES, F.S.U., THE STOOLS, BLANTANT DISREGARD, DA PUG UGLIES, RUDE AWAKENING, and the DISILLUSIONED, who have a great demo out. Some non hardcore/ crossover type stuff is SPRAWL, 400 BLOWS, THE REIGN, TOHOEHIO, THIRD PERSON, THE CYNCO DUDES, MONSTER ZERO, and the list goes on. In the industrial noise area, we've got the RAGING CUBSCOUTS, the exellent PAIN TEENS, who have a multitude of demos (You just gotta get "NARCALEPSY") and the sometimes hardcore EARTH ARMY, and BAY OF PIGS. My own band, SPINAL REMAINS, should have a demo out pretty soon. Write for info. A new, cool avant garde band is out. They're called PRESIDENTIAL BULLSHIT. In some other cities, some really good bands are: NO EXCUSE, SCUM OF THE EARTH, ANIHILATOR, ANGKOR WAT, THE EXPISTOS, E.M.G., THE X-MEN, POCKET FISHERMEN, GRACELAND, PROCESS REVEILED, THE WEEDS, BROKEN PROMISE, SCROTEM NOSEDIVE, WHY AM I, CEREBRAL DISTORTION, DECOMPOSED, THE HYDROLIC SNO-MEN, and the totally rebellious CRIPPLED BY SOCIETY.

Now, here's a bit of news: The Axiom, the coolest place to go for a show in Houston, has gotten a lot of shit lately. For instance, for no reason whatsoever, its rent suddenly doubled, causing it to be in danger of closing down. So, a bunch of bands (DEAD HORSE, DRESDEN 45, FSU, SPRAWL, VAN GOGHS, THE PARTY OWLS, TOHO-EHIO, 400 BLOWS, CINCO DUDES, and MONSTER ZERO) were going to throw a party celebraeing the release of an all-Houston compilation coming out, and all the bucks were to go to the Axiom. The very day of the benefit, the fire martial closed down the place, saying it was dangerous, and it shouldn't be opened up until some (expensive) changes are made. Well, maybe so, but it just all sounds pretty fishy. The mayor of Houston, Kathy Whitmire (a Margaret Thatcher clone), has been putting down clubs for quite a while, now. You decide: scam, or coincidence. Anyway, luckily 7 Seconds had just played, and made enough money for the Axiom to get back on its feet. So here's the phone # for anyone who wants to play Houston: 713-224-1420. I can almost guarantee no fights. I haven't seen one since the Nazi skinheads came down from Dallas to beat up MDC because of their song, "S.K.I.N.H.E.A.D.". That was back last April, a year ago. They went away empty handed.

If you're interested in being on the radio, we have a station that caters to snotty punk rock and industrial noise, hardcore, and crossover and death metal and most anything else. "The Funhouse" show airs from 10PM to 12AM Monday nights, and is for noise and punk and weird stuff. The "Swet Nightmares" show airs from 1AM to 6AM Wednesday mornings, and is for crossover and hardcore. So just arrive on the appropriate day, call the appropriate show, and tell them what's going on. Don't forget to bring a sample of your music to play on the air. The number is 526-4000.

Well, I guess that about wraps it up. You can find a lot of those bands through Hogwild mail order/ 1824 N. Main/ San Antonio, TX 78212. Here are some individual addresses: CRIPPLED BY SOCIETY/ 7315 Park W. Dr / San Antonio, TX 78250... SIK MENTALITY/ PO BOX 66682/ Houston, TX 77006... DEADHORSE/ 36201 Broadway/ Houston, TX 77017... DRESDEN45 c/o Jackleg/ PO Box 66191/ Houston, TX 77006... SCUM OF THE EARTH/ 9940 Knoll Krest/ Dallas, TX 75238; EMG/ 4406 Jinx/ Austin, TX 78745... THE DISILLUSIONED/ PO Box 2941 SHSU/ Huntsville, TX 77341... NO EXCUSE/ 2150 Bluebridge/ Duncanville, TX 75116... BLIND IGNORANTS/ 305 Michigan St./ Houston, TX 77006... PAIN TEENS/ PO Box 35709/ Houston, TX 77235-5709. I only know of one 'zine: Concentrated Core/ 204 Shalimar Dr/ San Antonio, TX 78213. There's getting ready to be an all Houston 'zine out soon, so watch for that.
Jason Beck/ 603 Toby Ln/ Conroe, TX 77301

SOUTHERN CALIFORNIA

Igby here, once again, to give you the abc's of the Southern California scene. Suprisingly, the scene has been picking up in the recent months. There have been a lot of shows every week, and incredibly, the majority of them cost less than $10 for a good number of bands. Many new bands have been hitting the scene lately, so I know I won't be able to include all of them, but I will try to give a broad range of info.

DICHOTOMY is a brand new band that formed a little under a month ago. Me and SELF INFLICTION guitarist Mike started the band due to my eagerness to sing. We are working on material to be used on our upcoming demo due out in about 3 months time. However, we do have stickers available for .50 each (USA), .75 elsewhere. You can write to us at P.O. Box 461/ Bellflower, CA 90706.

FINAL CONFLICT is currently working on some new material which will be included on their new 7", due out soon. They are also looking for a new bass player to replace Brad; but until they find one, Brad is still going to practice and play shows with them. And their mail is extremely backlogged, so if you have ordered something, please try to be patient, as all mail will be replied to. Once again, badges or stickers are .50 each (USA), .75 elsewhere, and double-sided, multi-colored, thick t-shirts are $8. Contact them at P.O. Box 2334/ Cypress, CA 90630.

FLYING ELBOW SMASH is back, but with a new drummer and a new singer. They plan on recording some new material after the new members get settled. Mark tells me that their new material has a way different and better sound than their old stuff, and that the band has gone through some serious changes. Their demo, What's Really Causin'

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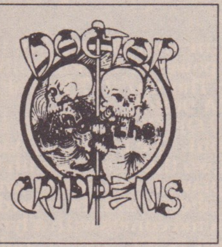

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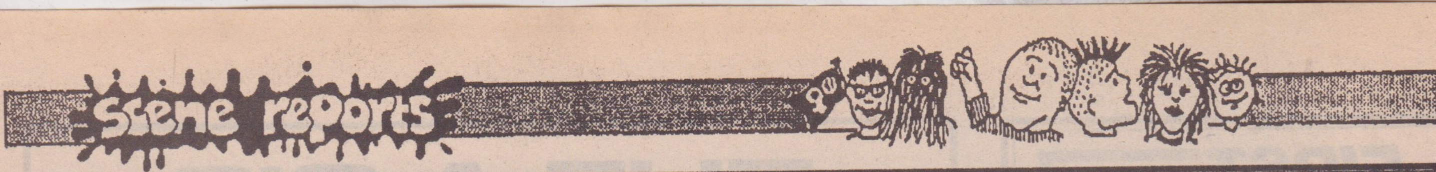
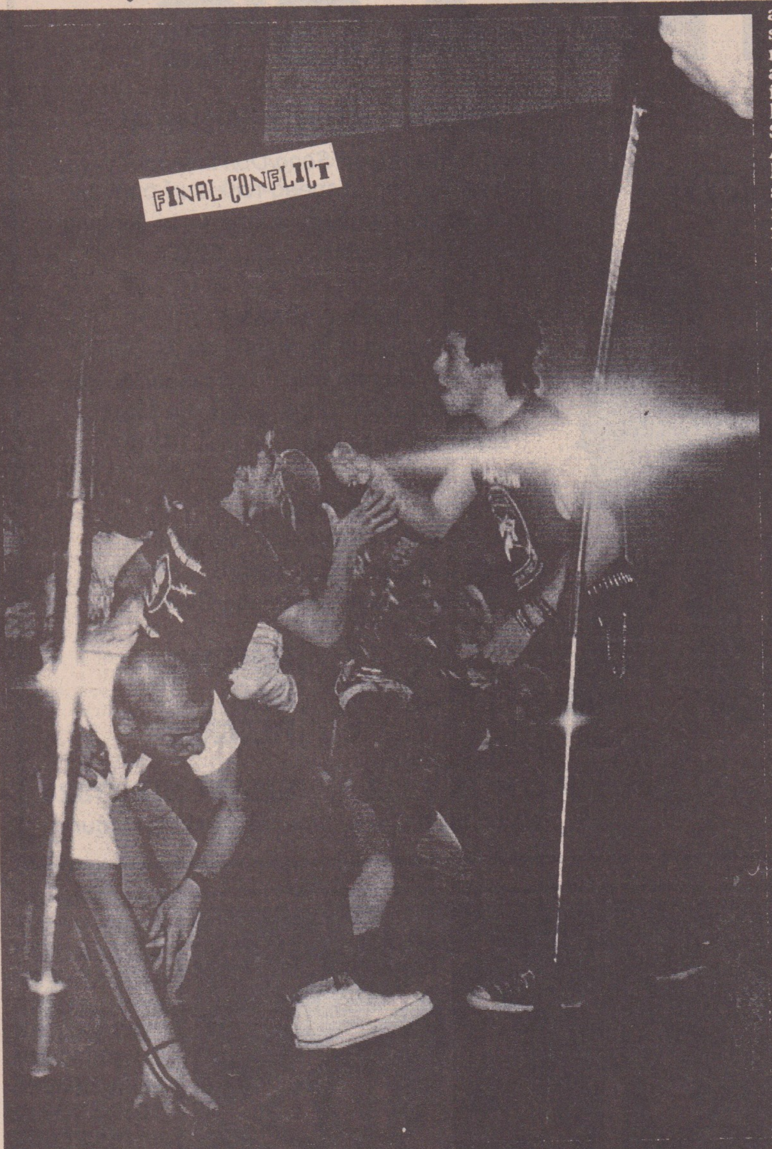
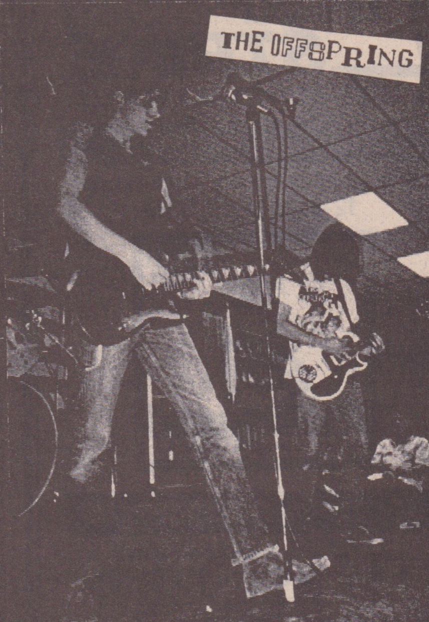




P: Dawn



P: Igby

All This, is still available. You can get it for $2 postage paid to Mark Ho/ 17023 Ardath Ave./ Torrance, CA 90504. All orders come with free stickers.

GRUDGE is going into the studio in a few weeks to record material for a new 7" entitled "O.C. Garb-Edge". This Downey based band has been around for a while and they have a lot of rad songs that they plan to have on the record. Slammy says "it's going to cum out soon as a really long 7" so open up your mouth and wait" The 7" will be out on Nemesis Records c/o Zed Records/ 1940 Lakewood Blvd./ Long Beach, Ca 90815. Nemesis will also be putting out a repressing of REASON TO BELIEVE's 7"and VISUAL DISCRIMINATION's record. Look for all of those in the near future.

HAYWIRE is no longer looking for a singer, as Billy (also ex-HALFOFF) joined the band. They played their first show at the Country Club on Febuary 3rd with PHC, HARD STANCE, and a few others. They got a good response from the crowd and if all goes right, they will be recording a 12" in mid-March. It will be released on New Beginning Records/ 3935 E. Broadway Suite 159/ Long Beach, CA 90803. You can write to them in care of that address.

INSTED is back from their tour with plans on recording some material for their new 12", due out in the near (?) future. They played the show with NO FOR AN ANSWER and V.D. (described in the next paragraph) and will be playing a show on March 4 with 7 Seconds, The Adolescents and HAYWIRE. Be sure to get the new record when it comes out. In the mean time, write to them at 1151 Roxboro St./ Anaheim, CA 92805.

MALICIOUS GRIND have a brand new 12" out. I haven't heard it, but I hear it's supposed to be fucking awesome. It was put out New Wave Records/ B.P.6. 75462 Paris Cedex 10. It costs $7 (airl). MALICIOUS GRIND have been around for quite a while. They play fast, raving thrashcore with a grind that will hit you in the face like a brick wall. Be sure to pick up the LP. Also, you can contact the band at 320 Maryland #1/ El Segundo, CA 90245.

NO FOR AN ANSWER has released an awesome, 10 song 12" entitled "A Thought Crusade". Nine of the songs are new; "Without A Reason" being the only one from their previous 7". These guys have been playing a few shows lately, the most recent was one on February 4th with INSTED, V.D., INFEST, POINT OF CONCEPTION, and MASS CONFUSION. That show went pretty well, except for an incident of a stage-diver injuring his neck. That caused NO FOR AN ANSWER's and INSTED's set to be cut short. Besides that, it was a happening gig. NFAA were supposed to play a free show at a park on February 18th with V.D., ONCE AND FOR ALL, WALK PROUD, DEATH YOUTH FOUNDATION, HARD STANCE and a few others, but it was cancelled. Their LP was released on Hawker Records/ 225 Lafayette St. Suite 709/ New York, NY 10012. You can also write to the band c/o Dan O'Mahoney/ 20308 Magnolia St./ Huntington Beach, CA 92646.

OFFSPRING have a cool 4 song demoout. Musically, they have a pop-punk, rock and rolly sound with a slignt 70's edge. Tight music and clean production make this one a pleaser. And the upbeat rhythms will keep you on your toes. I think they have plans to do some vinyl, but while you wait, you can order the demo for $3 ppd. to 5544 Apia Dr./ Cypress, CA 90630.

ONCE AND FOR ALL has finally put out a demo. It has 7 songs of highly intense, hard-edged hardcore. If they get a good response from the demo, they will try to do a 7". Their new material kind of leans to the rhythmic, funk side of music, and it's going to have more structure than before, but it's not going to loose it's power or it's intensity. The demo is $3 to Rob Thomp/ 217 E. Oak Ave. #2/ El Segundo, CA 90245.

POINT OF CONCEPTION has a new 4 song demo out. The band has had a few line-up changes, so the demo is with the old line-up. They played the show with INSTED (mentioned above) and the crowd really liked them. The demo comes with a lyric sheet and a sticker and is $2 postage paid to Plastic Baby Prod./ P.O. Box 126/ Port Hueneme, CA 93041.

UNIFORM CHOICE's new 12" came out last week. I have mixed feelings about this one, not so much that I don't like what they're doing now, because it's okay. It's more of a question about what happened to what they used to do. The power is still there, with a hard hitting drum beat, sharp guitar and melodic vocals. It's sad to see what time can do to something, but I suppose you can't avoid change. You can write to them at P.O. Box 9417/ Fountain Valley, CA 92728.

WORLD TRUST is a fairly new band that features former HALFOFF guitarist Jim, and 3 members from Hirax (Katon included).

P: Slammy

# scene reports

They have a lot of material ready and they should be recording sometime in late March. They are also planning on doing a tour after they record. You can write to them at 24919 Island Ave./ Carson, CA 90745.

Now for a bit on the fanzine's of Southern California. There are a lot of them, but some do stand out above the rest. And if you are out of the country and want to order one of them, please include the appropriate postage.

P: Igby

No Answers has a new issue out and as always, it rages! It's their 6th issue and it has interviews with Agnostic Front, Hogan's Heros, AGAINST THE WALL, INSTED, and Ignition. On top of that it has photos of Swiz, Soul Side, Youth of Today, Underdog, Bold, The Adolescents and more! It's printed on heavy paper and has awesome layouts and good writing don't miss it. $2 ppd. to Kent McClard/ P.O. Box 680/ Goleta, CA 93116. And don't forget his radio show on KCSB 91.9 FM from 12 to 3 a.m. on Tuesday nights. Bands that want airplay can send all material to the 'zines adss.

Positive Influence is a pretty awesome 'zine with cool layouts, rad photos and beefy interviews. Issue #1 has interviews with INSTED, WALK PROUD, UNITED WE STAND, WIND OF CHANGE, and more. Issue #2 has Operation Ivy, FREEL, POSITIVE APPROACH, HEAD FIRST and MISGUIDED. Issue #3 has INNER STRENGTH, CIRCLE JERKS, INCAUCASIAN, VISUAL DISCRIMINATION and NO FOR AN ANSWER. Issue #4 should be out soon with Slapshot and more. Each issue is $1 and 2 stamps to 1031 Santa Cruz/ San Pedro, CA 90731.

What's The Point is a 'zine that I put out every couple of months. Issues #1 and #2 are sold out. Issue #3 (January) Just came out. It is 32 pages long and has interviews with GRUDGE, Dissent, Grimace Abortion and SELF INFLICTION. It has 6 pages of cool record reviews and an all new format and layout. You can get it for $1.50 ppd. (USA/surface); $2.50 ppd. (airmail) from Mosh Frog Productions/ P.O. Box 461/ Bellflower, CA 90706. What's the Point should come out pretty regulary now, so please put me on your mailing lists and send in everything from stuff to review to scene reports. It will be GREATLY appreciated.

ONCE AND FOR ALL

P: Igby

Besides bands and fanzines, other things are going on that are contributing to the scene.

CHRIST-CRAFT PRODUCTIONS is a new "thing" that is planning on putting on shows regularly. They did the INSTED, NFAA, INFEST gig and are currently setting some more up. If you'd like to play one of their shows, you can call them at 714/236-0376 or you can send some songs and info about your band to P.O. Box 1065/ Stanton, CA 90680. Everyone is hoping that CHRIST-CRAFT will be around for a long time, because the shows they do fucking rage. They have a good line-up of bands, and the ticket price is always one digit long. Good luck Mark and Ron!

HARDCORE GRAFIX have 6 shirts available for $9 (U.S.), $12 (Overseas) and $14 (Airmail). They are NO FOR AN ANSWER, PHC, HARD STANCE, AGAINST THE FALL, HALFOFF and INSTED. All are 2 and a sided, multi-colored, thick, cotton t-shirts. Get them while they're still available. Make money orders payable to Dave Brooks/ 12622 Enramada Dr./ Tustin, CA 92680.

MOSH FROG PRODUCTIONS is a babel that I run by myself. So far, I have put out 4 tapes. Tape #1, the "WHAT'S THE POINT Compilation" features 12 bands from the Southern California area like BACK TO BACK, UNITED WE STAND, INFEST, STRAIGHTARM, HARD STANCE, WALK PROUD, LABELED VICTIMS, REASON TO BELIEVE, ACTIVE RESPONSE, MALICIOUS GRIND and SECOND THOUGHTS. It is 60 minutes long and has a total of 33 songs. It also comes with a 16 page booklet. Tape #2, the "SELF INFLICTION Demo" has 10 hardcore punk tunes from this Long Beach outfit. It comes with a lyric sheet and flyers. Tape #3, the "UNITED UNDERGROUND Compilation" is 90 minutes long with 37 songs, 20 bands and a song list. The bands include Igd, MALICIOUS GRIND, No Fraud, Suburban Upe, BULIMIA BANQUET, INSECTICIDE,
Majority Of One, VENGEANCE and more.
All tapes are $4 ppd. (USA), $5 (surface) and $6 (airmail) to MOSH FROG PRODUCTIONS/ PO Box 461/ Bellflower, CA 90706. I will be releasing tapes for the next couple of decades, so send all songs with band info, logo, and lyrics if you wish to appear on an MFP compilation. All bands receive a free copy and a world wide listening audience.

BROTHERHOOD

Well, that seems to be all I have for now. Hopefully the scene will stay alive for a couple more years. I think it will if we all pitch in a little something now and then. Special thanks to the following people for their help and contributions to this scene report: Zed Records (Billy, Frank, Katon and Mike), Ron Martinez, Jerry Hohman, Bus and Angie, Mark Ho, Rob Thompson, Mia Ferraro, Craig and Ingrid, Mike Nigro, Kent McClard and Tiki. And to Dawn (Mrs. Igby): I STILL LOVE YOU!

## Northern California

This should be pretty short, since Tim assured us that there is no scene in S.F. The benefit show for Homocore 'zine went great, Tom Jennings says. M.D.C. ruled the earth, and KAMALA & THE KARNIVORES and POPSTITUTES played, a couple hundred homo- and dyke-punks showed up for this daytime, all-ages, no-alcohol show. Money was made for the 'zine, and it was held at the Deaf Club, with the Deaf Club members selling concessions and generally having a good time. Tom is planning another Homocore show in June; interested bands, fags, dykes, and everyone else should call (415) 882-9973.

We want to list the available venues in S.F., so we might as well start out with the most visibly active spot—the CW. We both work there, we live around the corner, it's unavoidable. It used to have all-ages shows on Sundays, but due to insurance problems (are these insurance people running our lives, or what?) they can't happen anymore. But there have been great shows there lately—most memorably the Nomeansno (Victoria B.C.), TRAGIC MULATTO, STICKDOG show. T.M. were more subdued than usual (no live sex on stage, no dissected animal carcasses)' but their new material is great. TM's third record will be released on Alternative Tentacles this month, and it is God. They are touring the U.S. and Europe this spring, for info call Liz at (415)896-0711. OSGOOD SLAUGHTER played a sold-out show with NAG NAG NAG (no comment) and 11th Dream Day. OSGOOD, one of my all-time favorite bands, played the Shakespeare song, and turmoil reigned supreme. (I've gotta warn you, DON'T LET THESE PEOPLE STAY AT YOUR HOUSE! Unless you've got rubber furniture and drains in the floor.) SHORT DOGS GROW, The Fluid

(Denver), and NECROMANCY- I wasn't there, Kenny said Fluid raged and SHORT DOGS did an endless medley of 1970's songs. The next night, VICTIM'S FAMILY, OPERATION IVY, and MR. LUCKY- VICTIM'S FAMILY are always great, the set was too short. Only half the people in OPERATION IVY were drunk this time, so they sounded a little better than last time, but those faux British accents have got to go. On the weekend of the 19th, Fireparty and Fidelity Jones played, both from D.C. That show was a religious experience for me. Also that weekend was Flower Leperds, All, and Chemical People, from L.A, in a show which brought up the question, is it the fate of socially-aware people to have no senses of humor? Historically, feminist women (but strangely, not feminist men) have always been accused of this. But somehow, gay "jokes" coming from straight men, that gay people do not find funny, adds up to something other than me not having a sense of humor. Bad satire is equal to dominant philosophy, in my opinion, regardless of intentions. For booking call Liz at (415) 896-0711.

The York Theater is available for shows. Located in the mission, the York recently hosted a BEATNIGS benefit show with the screening of a film about Malcolm X. Call (415) 282-0318 for info.

The Chatterbox has a similar profile to the CW, a small grungy over-21 club/bar. Shows Fridays, Saturdays, and Sundays. Call Alfie (415) 821-1891

Studio 4/ 444 Potrero, #4/ SF 94110 These people live in a big space, and organize shows involving more than just musical performances. They are moving soon. Find them. They are Anarchists.

Shotwell Mansion, or Killgood Mansion, on Shotwell St, the Mission. My experiences here have been nothing less than hallucinogenic, every time...it is a strange place. All ages; MUDWIMIN shows here have been historic (as well as hysteric), STEEL POLE BATHTUB and GLORIOUS CLITTORIUS played a few weeks ago, last week was SABOT at the benefit for the Anarchist Convention, Sunday night open stage/open mike.

Club Komotion, 16th and Folsom, the Mission. The LOOTERS' practice space, there used to be good shows here, but I guess they went on tour, and haven't gotten their thing together yet. They have a publication. Call Joe, (415) 648-4923

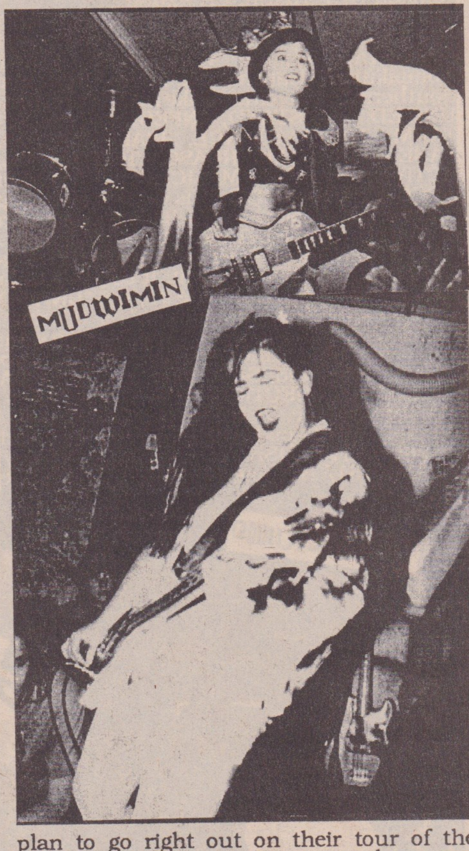
Underground, 9th and Howard. This club recently started having Thursdays to be 18-and-over nights, with time for two bands. Hector, formerly from the Berkeley Square, now books the Underground. Everyone should call him up and pack the place. Call Hector at (415) 532-5295.

A.T.A., or Artist's Television Access, 992 Valencia. This is a storefront that has multi-media productions going on all the time. (Films and paintings and drawings, with live performances.) These people are not committed to strictly punk stuff. But every event I have ever been to here has had a highly politicized and very challenging edge to it. It isn't a club, exactly, but it is some sort of hybrid between club/gallery/performance space. They are interested in ideas, but they schedule things way in advance. If your band or project has some conceptual substance, and especially if you are interested in a multifaceted event, you should talk to these people. Call Marshall, Tym, or Lise at (415) 824-3890.

These are all the venues we can think of right now, aside from the more fascist, pink section variety. The I-Beam has occasional free shows (over 21). Also, The Kennel Club has interesting shows, and $1 cover on Tuesday nights, but they confiscate fake I.D.'s. We want to encourage outdoor, hit-and-run shows as a viable alternative, now that it's getting to be summer. There are people amongst the local scene who have generators and have access to sound systems. We at Shred Of Dignity have an outdoor show of MUDWIMIN and STEEL-POLE BATHTUB scheduled, and are producing the Homocore shows, at these alternative-type places.

Speaking of Shred Of Dignity, Duke wanted us to add that the Soviet Skaters have invited 20 skaters to come to the USSR in June to have a Soviet Skate Vacation For Peace. For more info, call Duke at (415) 882-9973.

EYEBALL played their last show at the Porch Party on Hudson & Third, with MR. LUCKY. They were so upset that they couldn't even play. MUDWIMIN have been tearing it up at their recent shows. Most of the band rotates instruments and vocals throughout the set; Deb singing "Strip", Rachel singing "Wild Bill", and Bambi screeching "Love Anthemn" are not to be missed. And Lisa is the hottest. It is great to see/hear real fucking female people. After Bambi gets back from the TRAGIC MULATTO tour, MUDWIMIN plan to go right out on their tour of the Southwest—if you want to see them, put them up, or just say Hi, write to MUDWIMIN, c/o Bambi/ 26 Fell St./ SF, CA 94102. SYSTEMS COLLAPSE is looking for a new guitar player, after the old guitar player did things so awful that I don't want to write them down, I just hope he gets over it in this lifetime. Call Will at (415) 863-6734. Tom says BLUE VULVA UNDERGROUND are rampaging, I have yet to see them. DRIVE-BY are a great local band, the Spanish thrash songs were great. DRIVE-BY has a wide spectrum of style influences, they are unusual and must be seen. A great one-time-only special performance was SATANFUCK, with the guy from PURPLEJESUS, Mark and Aleister from TRAGIC MULATTO, and Samoa, this wild Japanese guy from NYC with lavender spandex pants. Anyway, it was poetic joie-de-vivre, except the cover of Gail's Safeway song, which was unnecessary brutality for the audience. BEDLAM ROVERS played downtown on St. Patrick's Day, in front of a bunch of suits. They sang a lesbian love song, Irish leftist songs, and anti-real estate/anti-landlord songs outside in the Financial District. How about those ASSASSINS OF GOD. S.F. in general and we in particular are anticipating the return of Debbie Gordon. She is purported to return, brandishing expense account, by the end of this year. Martin Sprouse's book, "Threat By Example", has appeared. It is refreshing to see an editor state frankly, "These are my friends," about the writers included in an anthology. It is handsomely produced (Jane says Martin could have used a proofreader), and it contains writing, graphics and photos from several dozen scene luminaries, many from the Bay Area, but also from U.K. and Amsterdam. I liked it a lot, especially where Mykel Board admits that his obsession with consistency is really an obsession. Have fun in Japan, Mykel! John Thaxton, has a band now, LOVE GODS (very original). It sounds mostly like JOHN THAXTON with more people, except that the guest vocalist, MR. Black, (I didn't catch his first name) catapulted them into another stratum entirely, singing some great soul stuff. THREE-DAY STUBBLE played a rare show with CAROLINER RAINBOW and WORLD OF POOH. It was a long time ago, but it seems like just yesterday. THREE-DAY STUBBLE were different from anything I've ever seen. Gwar is coming to S.F. in April, and already bands are squawking and whining to get onto one of the Latex extravaganzas. They will be in the Bay Area for a week, check em out. Their CW show will open with STONEKILLERS and VICTIM's FAMILY; what a totally weird combination. Dave, our roommate, has a new band called NINETY-NINE (99), which he says are bitchin. There, we've worn our nepotism on our coatsleeve like a badge. Did we forget to mention SONIC BRAIN JAM, SHARKBAIT, SHIT HOWDY, HAPPYWORLD, DOPE, and MELVINS? By the way, if anyone wants the phone numbers for any of these bands, they are all in Liz's Rolodex, so call her at (415) 896-0711.



The Anarchist Thing, "Without Borders — Anarchist Conference & Festival 1989", July 20-25. It's an international gathering of constructively disorderly people, with meetings up the ass, food, fun, childcare, music, and all your friends will be there. There have been a lot of events/shows as benefits for the Conference, with SABOT, X-TAL, and POLLUTION CIRCUS (Sacramento), PETER PLATE, KEITH HENNESSY, and the HIGH RISK GROUP. This past weekend there were some pre-fest workshop/discussions, I went to the one about Anarchy and Genderfuck. I am sure it was the most interesting one, because the sex stuff usually is. Some housing available. Call Bound Together, (415) 864-4674 at 1369 Haight St./ SF CA 94117.

The scene in SF has always been a totally different thing than the scene in the East Bay; sometimes it appears non-existant if viewed from the more suburban criteria. But once you get used to diversity, then the full spectrum here can be appreciated. (I used to think that one difference was that SF urban people were older than the burb people, but not after reading Martin's book!) One thing about the SF scene is that people are right now trying to make lasting, deliberate arrangements for alternative living/cultural production. There is a proliferation of warehouse communities, most of which use their spaces for meetings, performances, or shows, or otherwise invest their resources in producing events. The emphasis isn't really on how many bands there are, but rather how we can restructure our systems of communication so that alternative forms don't get squeezed out. Sometimes the hard-core/punk scene, because it is not a dominant form in our society, gets very preservationist, and defensive, and at worst, boring, narrowly-defined, and homogenious.

Ted Conrad from Buffalo N.Y., write to us. Matt is on his way here. Greta and Valerie/ 164 Shipley Alley/ SF, CA 94107.

WOODCHIPPER TUNES
PROUDLY PRESENTS

# SPAM!

The long-awaited second release from

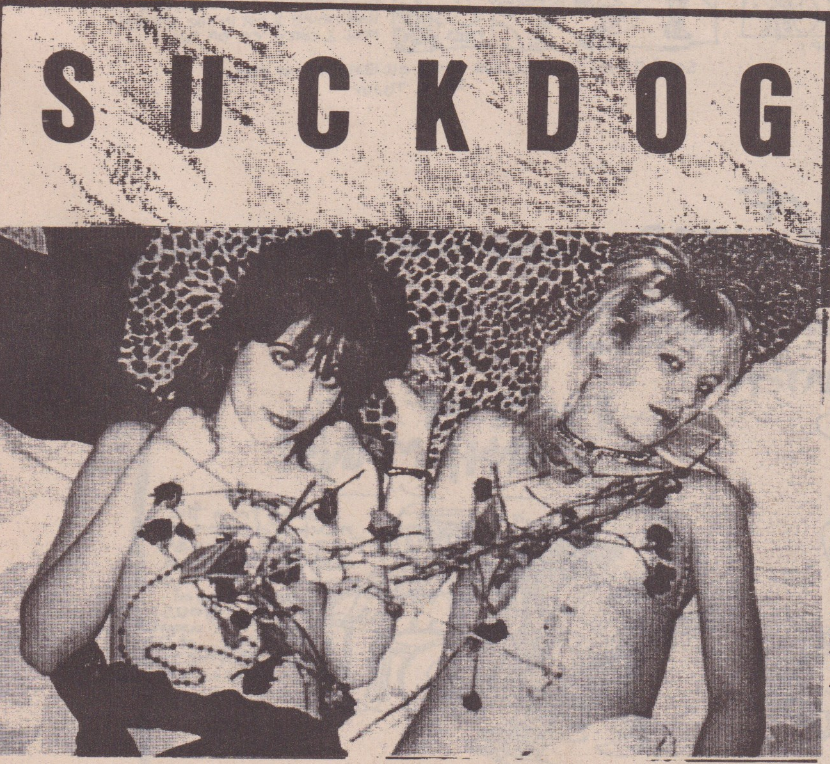
# THE DIVORCED

**WARNING:**

**SPAM! will implode your brain.**
**Grey matter will ooze out your ears.**
**It will be painful.**

25 songs on cassette
$5 ppd. ($6 overseas)
The Divorced
PO Box 743
Suffield. CT 06078

Also available: "Wife!s A Bitch"



# SUCKDOG

POBOX 1491
DOVER NH
03820

"This is the most useless shit hunk of record to ascend the hill to my home. For all of time." --Brian Trudell, INK DISEASE

"It is only with a great deal of charity that this can be called music." --Mike Gunderloy, FACTSHEET FIVE

"You own no records that sound anything like this." --Gerard Cosloy, CONFLICT

"The elegy of the American underground." --HELLO HAPPY TAXPAYERS (France

"Lisa Suckdog makes the world safe for screaming, yelling, giggling, acting stupid and sleazy, playing instruments badly, and losing your shit in general." --Debbey, FREEDOM PUFF

"We just want men to make us clean the house, but we can't seem to find any." --Lisa Suckdog

Drugs Are Nice.

FULL COLOR COVER LP
EIGHT DOLLARS

# GRAPHICS/ARTWORK

FROM THE NOTEBOOK OF BRAN WALSBY

THE BEST LABEL IN THE WORLD,

## RUPTURED COCKAMAMMIE RECORDS

BRINGS YOU THEIR NEWEST SLEW OF AWSOME RELEASES!

WE'VE GOT IT ALL! JUST TAKE A GANDER AT OUR NEW SIGNINGS:

NEW L.P. OUT! (BUT TOO COOL FOR YOU, ASSHOLE! ITS..

### STEVE ALBINI'S BUTTCRACK!

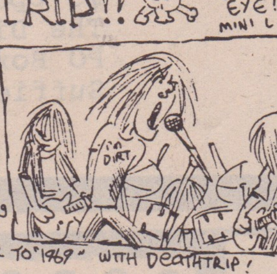
(CENSORED!)

FORCED EXPOSURE ENTERPRISES PRESENTS STEVE ALBINI'S BUTTCRACK! A NEW BAND MADE UP OF PEOPLE WHOSE REAL NAMES WE CANT REVEAL! SO SUFFER, YOU ASSWIPE! ULTRA INSIDE JOKE HATE ROCK WITH SONGS LIKE "LYDIA LUNCH, SUCK MY 2 INCH DICK", "THURSTON & KIM FUCK 8 TIMES A DAY WHILE LEE & STEVE TRIP ON ACID!" & "NICK CAVE SHOOTS JUNK WITH MY MOM". FRONT COVER FEATURES A BIG COLOR SHOT OF HENRY ROLLINS BEATING OFF WITH THE HELP OF A MEAT GRINDER & A BOOK OF CHARLES BUKOWSKI! ONLY 1000 MADE! COLLECTORS ITEM! BUY IT NOW, OR SUFFER ENDLESSLY, YOU SHITHEAD!

NEW L.P.! FROM SEATTLE COMES..

### DEATHTRIP!!

"DIRT-EYE!" MINI L.P.!



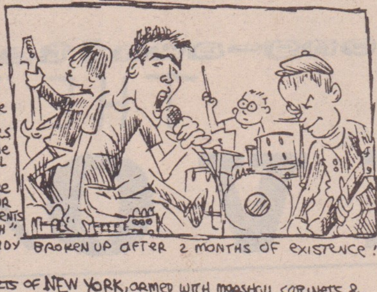
HAD ENOUGH STOOGES/MC5/ALICE COOPER RE-HASH? WE THOUGHT NOT, SO HERE IS THE NEWEST & BEST AT IT, DEATHTRIP! TOO COOL FOR WORDS, WITH SONGS LIKE "LOW IN THE DIRT", "DOWN IN THE MUD", "T.V. TRIP" & THE OPUS "WE WILL FALL IN THE DIRT!" 8 SONGS OF PURE GUT BUSTING POWER THAT IGGY HIMSELF MIGHT LIKE, IF HE EVEN GAVE A SHIT.. GO BACK TO "1969" WITH DEATHTRIP!

1988 B. WALSBY

FROM WASHINGTON D.C., CARRYING ON THE FINE TRADITION OF *DISCHORD*-TYPE MUZAK COMES THE NEW RELEASE BY:

### MONOBROW JONES & THE SPRING!

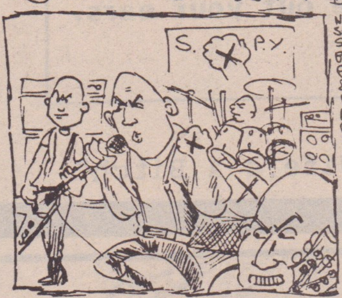
NEW 12 SONG L.P.!



TALK ABOUT GREAT. THESE FOUR ART STUDENTS USED TO BE PUNK ROCKERS BUT NOW HAVE MATURED THEIR SOUND INTO A AMAZINGLY PERSONAL BARRAGE OF POST-PUNK AMBIENCE ON TUNES LIKE "TURNING THE PAGES OF THE FALL OF SEASONS" & "YOUR EMOTIONS ARE FULL OF SHIT" & OUR FAVORITE "MY PARENTS HAVE LOTS OF CASH". THEY HAVE ALREADY BROKEN UP AFTER 2 MONTHS OF EXISTENCE!

FROM THE STREETS OF NEW YORK, ARMED WITH MARSHALL CABINETS & $1000 GUITARS WE BOUGHT FOR EM, ITS....

### BALD PROUD YOUTH!



NEW YORKS ONLY REAL METAL SKIN STRAIGHT EDGE ENSEMBLE! SUCH POWER & ORIGINALITY BLASTING OUT IN ITS PUREST FORM! SONGS LIKE "TRUE BLOOD & GUTS", "YOUNG & STRAIGHT TILL I GET OLD", & "MOSH HARD" REALLY GETS THE OLD ADRENALIN' FLOWIN'! WE PERSONALLY GAVE THESE BOYS $20,000 IN RECORDING TIME & EQUIPMENT SO NOTHING GETS IN THE WAY OF HEARING THOSE 20 SONGS ALL WRITTEN ON TWO CHORDS! ITS PURE **RAW EDGE-CORE** AT ITS FINEST! GET THEIR NEW L.P., "STRAIGHT, BALD, HARD, YOUNG & OUT IN THE STREETS" NOW, & CATCH 'EM ON TOUR!

SEE? AS YOU CAN TELL, WE COVER ALL BASES! DONT DELAY! ORDER TODAY!

---

## BATTLE OF THE BANDS!

BRIAN WALSBY 1988

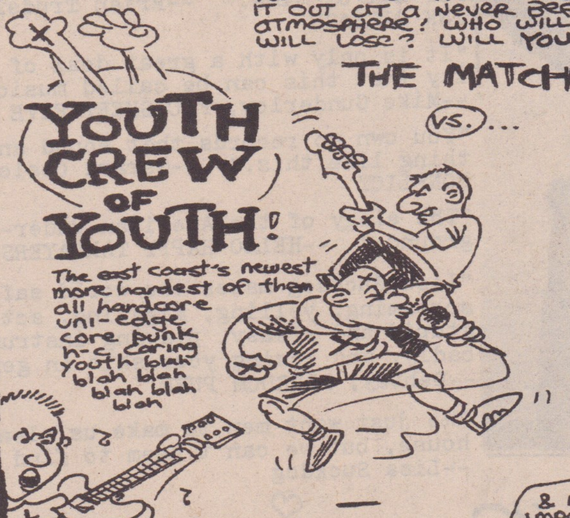
TWO MOLTEN HEAVIWEIGHTS BATTLE IT OUT AT A NEVER BEFORE DONE ATMOSPHERE! WHO WILL WIN? WHO WILL LOSE? WILL YOU BE THERE?

THE MATCH:

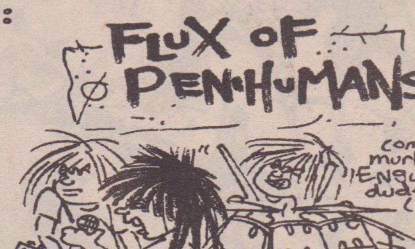
### YOUTH CREW OF YOUTH!

VS....

### FLUX OF PEN-HUMANS!

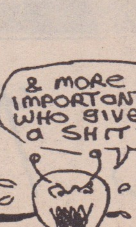


The east coast's newest more hardest of them all hardcore uni-edge core punk h-c caring youth blah blah blah blah blah



coming from the murky depths of ENGLAND, these dudes combine (get this..) political consciousness with (would you believe it?) SPEEDMETAL: wowie zowie!

**WHO WILL WIN?! WHO WILL LOSE?!**


& MORE IMPORTANTLY, WHO GIVES A SHIT?!

**HEY SHUT UP! WHO ASKED YOU, ANYWAYS?**

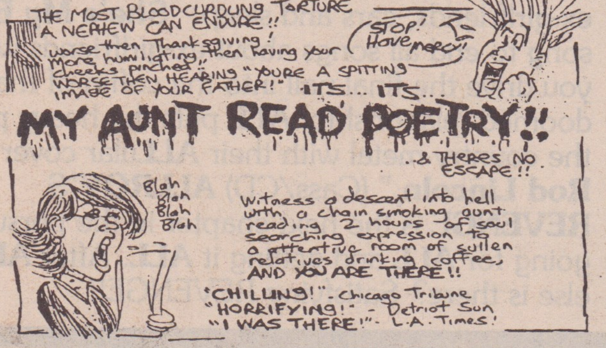
COME TO THE SHOW, IN L.A. AT THE OLYMPIC AUDITORIUM, PUT ON BY GOLDENVOICE/CHRIS WILLIAMSON/SLIMEPIT SLEAZE PROMOTIONS! TICKETS ONLY A MERE $13.50! SHOW IS DEC. 5th! GET GOING, DOGGIES!

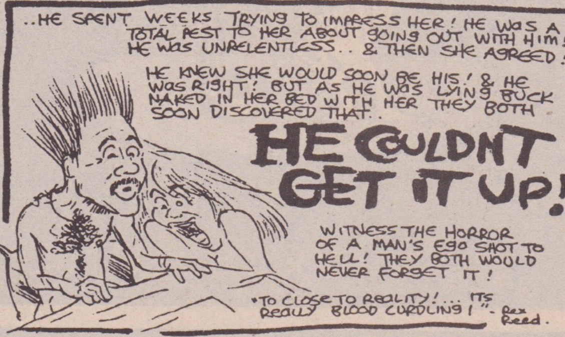
THIS IS A PAID ADVERTISEMENT.

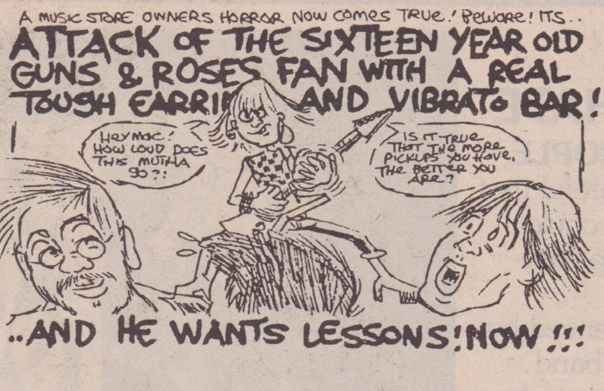
# GRAPHICS/ARTWORK

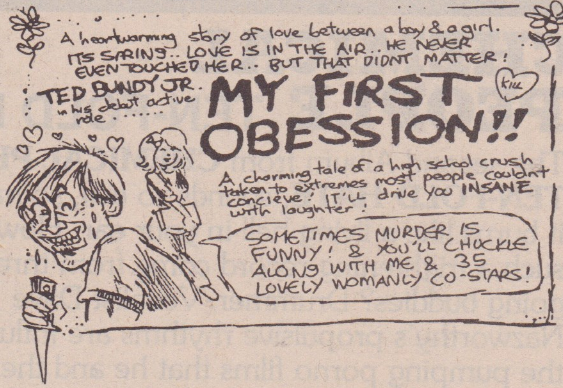
# REALISTIC HORROR MOVIES!!

By Brian Walsby 1989.. Someone from UNITED ARTISTS should call me up soon to use some of my incredible ideas.. they are indeed the work of a genius...

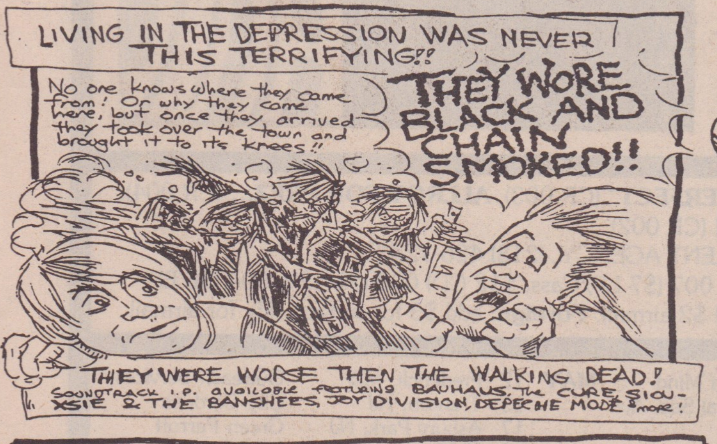

THE MOST BLOODCURDLING TORTURE A NEPHEW CAN ENDURE!!
worse then Thanksgiving! More humiliating then having your cheeks pinched!! WORSE THEN HEARING "YOURE A SPITTING IMAGE OF YOUR FATHER!" ITS... ITS...
STOP! Have mercy!
MY AUNT READ POETRY!!
..& THERES NO ESCAPE!!
Blah Blah Blah Blah
Witness a descent into hell with a chain smoking aunt reading 2 hours of soul searching expression to a attentive room of sullen relatives drinking coffee, AND YOU ARE THERE!!
"CHILLING!" - Chicago Tribune
"HORRIFYING!" - Detroit Sun
"I WAS THERE!" - L.A. Times!

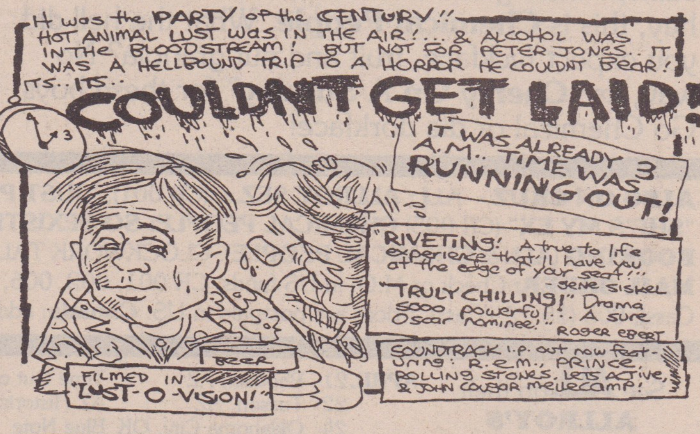

..HE SPENT WEEKS TRYING TO IMPRESS HER! HE WAS A TOTAL PEST TO HER ABOUT GOING OUT WITH HIM! HE WAS UNRELENTLESS.. & THEN SHE AGREED!
HE KNEW SHE WOULD SOON BE HIS! & HE WAS RIGHT! BUT AS HE WAS LYING BUCK NAKED IN HER BED WITH HER THEY BOTH SOON DISCOVERED THAT..
HE COULDNT GET IT UP!
WITNESS THE HORROR OF A MAN'S EGO SHOT TO HELL! THEY BOTH WOULD NEVER FORGET IT!
"TO CLOSE TO REALITY!... ITS REALLY BLOOD CURDLING!" - Rex Reed.

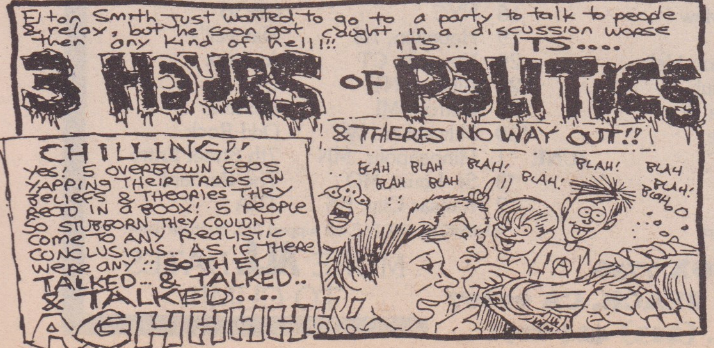

A MUSIC STORE OWNERS HORROR NOW COMES TRUE! BEWARE! ITS..
ATTACK OF THE SIXTEEN YEAR OLD GUNS & ROSES FAN WITH A REAL TOUGH EARRING AND VIBRATO BAR!
HEY MAC! HOW LOUD DOES THIS MUTHA GO?!
IS IT TRUE THAT THE MORE PICKUPS YOU HAVE, THE BETTER YOU ARE?
..AND HE WANTS LESSONS! NOW!!!

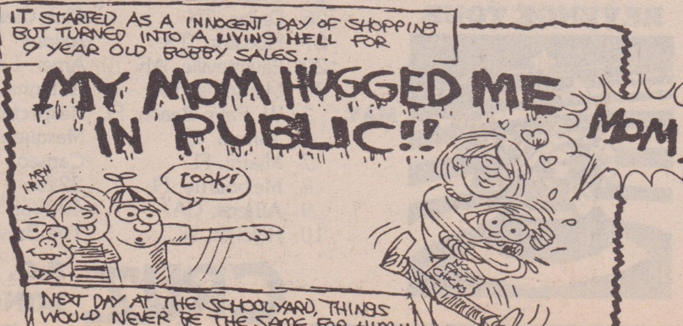

A heartwarming story of love between a boy & a girl. ITS SPRING.. LOVE IS IN THE AIR.. HE NEVER EVEN TOUCHED HER.. BUT THAT DIDNT MATTER!
TED BUNDY JR. in his debut active role......
MY FIRST OBESSION!!
KILL
A charming tale of a high school crush taken to extremes most people couldnt concieve! IT'LL drive you INSANE with laughter!
SOMETIMES MURDER IS FUNNY! & YOU'LL CHUCKLE ALONG WITH ME & 35 LOVELY WOMANLY CO-STARS!

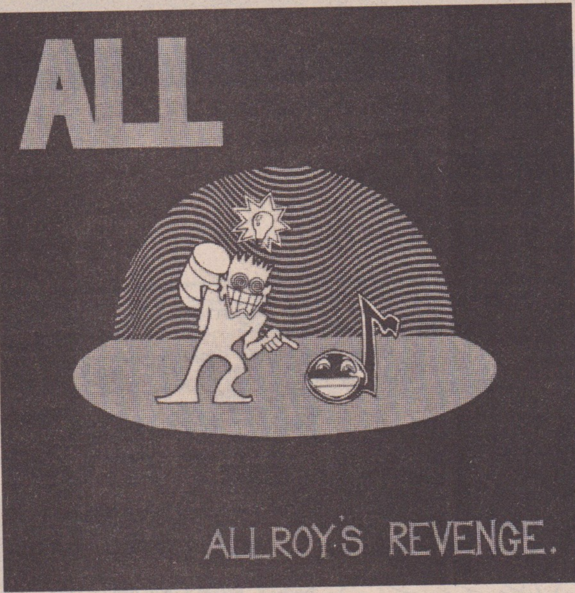
## PART TWO of MORE REALISTIC HORROR MOVIES! by Brian Walsby 1989!


LIVING IN THE DEPRESSION WAS NEVER THIS TERRIFYING!!
No one knows where they came from! Or why they came here, but once they arrived they took over the town and brought it to its knees!!
THEY WORE BLACK AND CHAIN SMOKED!!
THEY WERE WORSE THEN THE WALKING DEAD!
SOUNDTRACK L.P. available featuring BAUHAUS, The CURE, SIOUXSIE & THE BANSHEES, JOY DIVISION, DEPECHE MODE & more!


It was the PARTY of the CENTURY!! HOT ANIMAL LUST was IN THE AIR!... & ALCOHOL WAS IN THE BLOODSTREAM! BUT NOT FOR PETER JONES.. IT WAS A HELLBOUND TRIP TO A HORROR HE COULDNT BEAR! ITS.. ITS..
COULDNT GET LAID!
3
IT WAS ALREADY 3 A.M.. TIME WAS RUNNING OUT!
"RIVETING! A true to life experience that'll have you at the edge of your seat!" - Gene Siskel
"TRULY CHILLING!" Drama sooo powerful!.. A sure Oscar nominee!" Roger Ebert
SOUNDTRACK L.P. out now featuring: R.E.M., PRINCE, ROLLING STONES, LETS ACTIVE, & JOHN COUGAR MELLENCAMP!
BEER
FILMED IN "LUST-O-VISION!"


Elton Smith just wanted to go to a party to talk to people & relax, but he soon got caught in a discussion worse then any kind of hell!!! ITS.... ITS....
3 HOURS OF POLITICS
& THERES NO WAY OUT!!
CHILLING!! Yes! 5 OVERBLOWN EGOS YAPPING THEIR TRAPS ON BELIEFS & THEORIES THEY READ IN A BOOK! 5 PEOPLE SO STUBBORN THEY COULDNT COME TO ANY REALISTIC CONCLUSIONS.. AS IF THERE WERE ANY!! SO THEY TALKED... & TALKED.. & TALKED....
AGHHHHH!!
BLAH BLAH BLAH! BLAH! BLAH BLAH BLAH BLAH! BLAH! BLAH! BLAH!


IT STARTED AS A INNOCENT DAY OF SHOPPING BUT TURNED INTO A LIVING HELL FOR 9 YEAR OLD BOBBY SALES...
MY MOM HUGGED ME IN PUBLIC!!
MOM!
LOOK!
HAH
NEXT DAY AT THE SCHOOLYARD, THINGS WOULD NEVER BE THE SAME FOR HIM!!



# ALL

New From...
CRUZ RECORDS

**ALLROY'S REVENGE**, **ALL**'s second album delivers witty assaults on such essential subjects as ex-girlfriends, cars and sleep. "**She's My Ex**," the song to end all songs about ex-girlfriends will help you drive the final nail into the coffin of that doomed relationship. **ALL** puts the heavy pedal to the country metal with their **ALL**ular cover of "**Hot Rod Lincoln**." (Cass/CD) **ALLROY'S REVENGE** is the next chapter in the pursuit of going for **ALL** and getting it **ALL**. After **ALL** what else is there? Satisfying REVENGE!!

# CHEMICAL PEOPLE TEN-FOLD HATE

The second Album from **CHEMICAL PEOPLE**, **TEN-FOLD HATE**, sounds so evil, so hateful that it burns like a living hell in your ear. How could such a frightening record come from three easy-going buddies? Drummer/Vocalist Dave Nazworthy's propulsive rhythms are influenced by the pumping porno films that he and the band appreciate. Ed Urlik boffs the hell out of every bass line he plays, while the metallic crunch windup of Jaime Pina's guitar fires waves of sonic terror. But hey, this is **Chemical People**. What the hell did you expect fuckface, fruit and nut granola? No way, its "**Cherry On A Sunday**" for these boys. Go Chemical or die dorkface!

CHEMICAL PEOPLE
TEN-FOLD HATE

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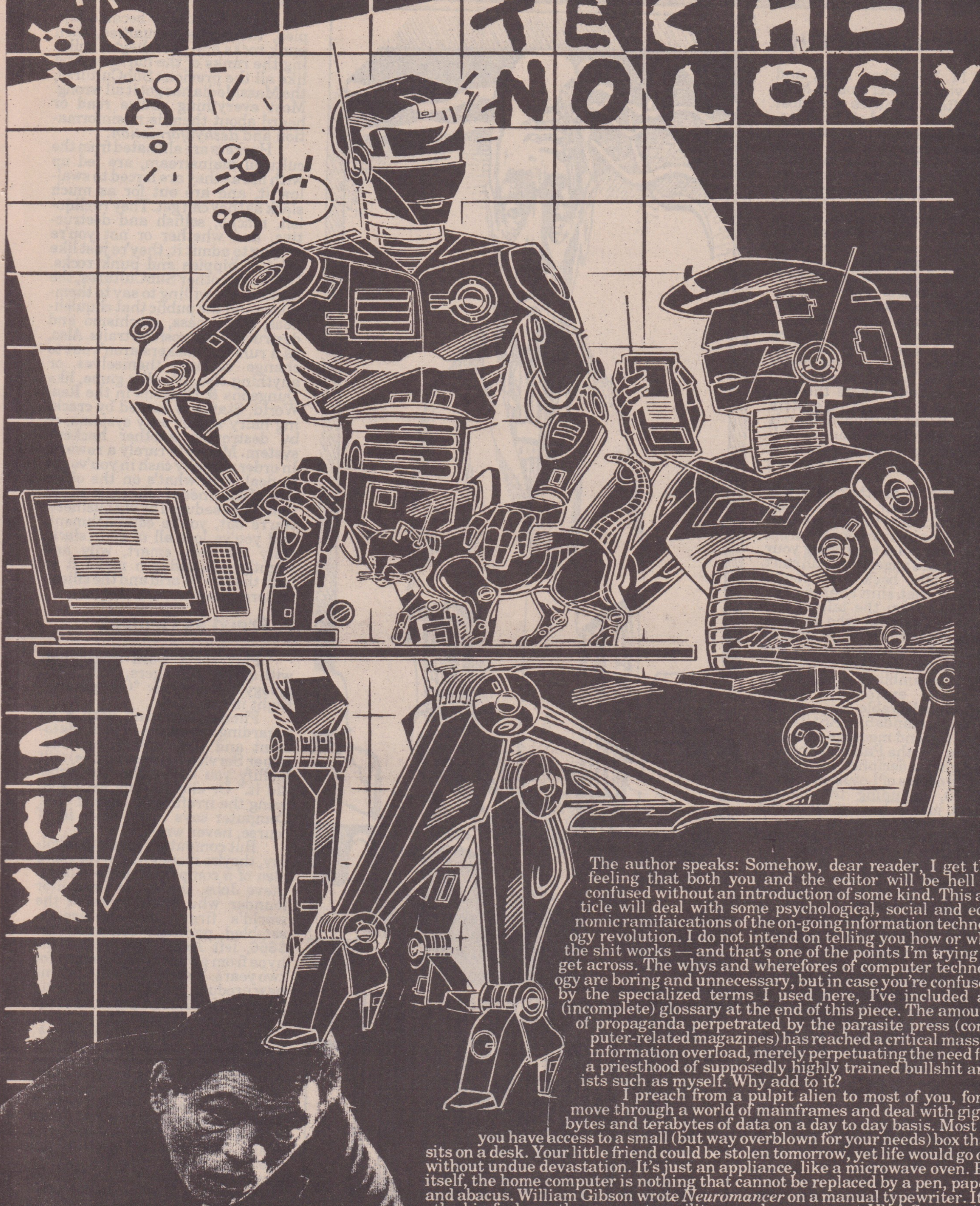


The author speaks: Somehow, dear reader, I get the feeling that both you and the editor will be hell of confused without an introduction of some kind. This article will deal with some psychological, social and economic ramifaications of the on-going information technology revolution. I do not intend on telling you how or why the shit works — and that's one of the points I'm trying to get across. The whys and wherefores of computer technology are boring and unnecessary, but in case you're confused by the specialized terms I used here, I've included an (incomplete) glossary at the end of this piece. The amount of propaganda perpetrated by the parasite press (computer-related magazines) has reached a critical mass of information overload, merely perpetuating the need for a priesthood of supposedly highly trained bullshit artists such as myself. Why add to it?

I preach from a pulpit alien to most of you, for I move through a world of mainframes and deal with gigabytes and terabytes of data on a day to day basis. Most of you have access to a small (but way overblown for your needs) box that sits on a desk. Your little friend could be stolen tomorrow, yet life would go on without undue devastation. It's just an appliance, like a microwave oven. By itself, the home computer is nothing that cannot be replaced by a pen, paper and abacus. William Gibson wrote *Neuromancer* on a manual typewriter. It's the big fuckers, the corporate, military and government UltraCore mainframes to which your little ones can connect and assume real meaning and importance, as well as the large-scale networks of smaller machines, that are changing the psychic landscape as we approach the Millenium.

Jerod Pore

## 1. NEW TERRORIST CHIC

It's 11 November 1988, and although virus-maker Robert Morris Jr.'s fifteen minutes is almost up, the psychic wound of the collective MassMedia pop corporate consciousness is festering into an exquisite paranoia. IBM starts checking up on the dozen fringe members of their consortium of proprietary technologies. Half the people at work with zaibatsu-style career path seniority ask me to explain this ethereal concept that they suddenly, desperately need to understand. I throw them off with vague explanations re: memes.

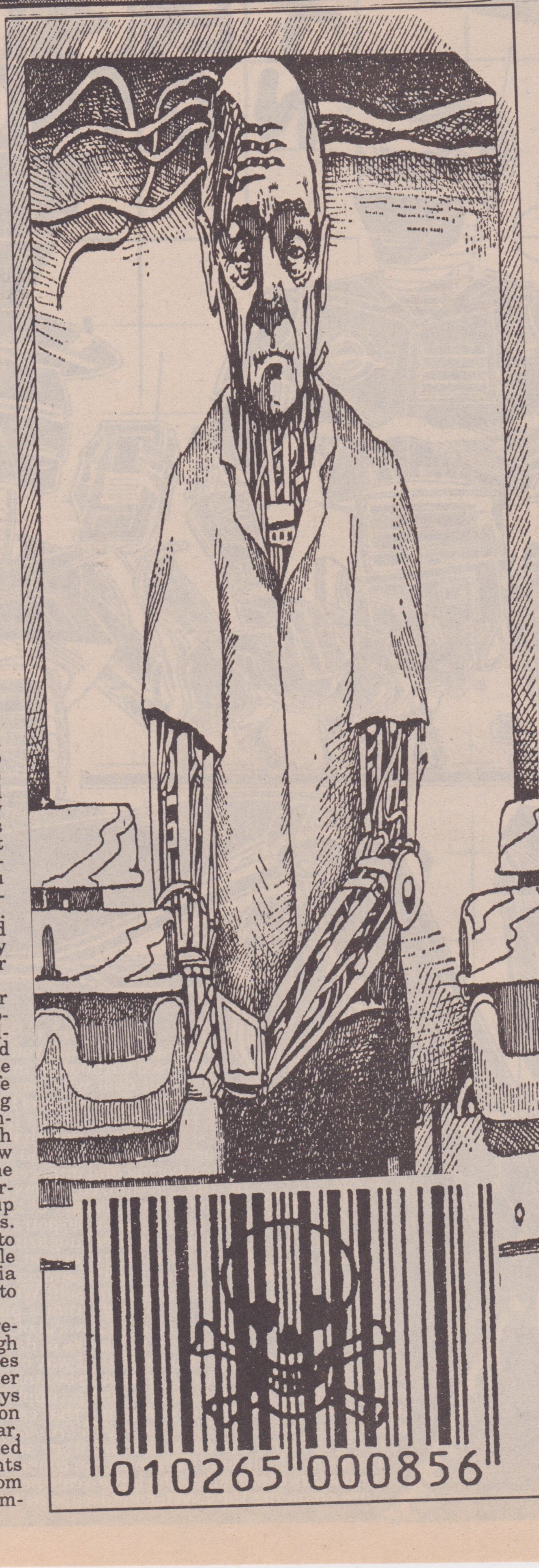
Genetics as information - gene. Information as genetics - meme.

I spot Core Wars and a twisted hacker machismo in the hearsay. Morris Senior was an ace worm writer at Bell Laboratories in the 1960s - when and where the language C and the operating system Unix were being developed. Morris Junior is a red-haired clone of William Gibson, and his favorite book is John Brunner's *The Shockwave Rider*.

Meanwhile, another outbreak of one of the better viruses developed, the Pakistani Brain, has been reported. This instrument of karma encrypts data, just to prolong your frustration and anger. You still can't get your data back, but you're tempted by that slim chance. The name comes from the tale of two brothers in Pakistan who wrote a hot piece of useful software, only to have it pirated by everyone on the SubContinent. So they developed this data-scrambling virus. Only after you've surfed for hours through unbelievable levels to get some understandable ASCII sequences, the end message tells you that, for a fee, the Pakistani brothers will gladly decipher your data. They sold copies of Lotus and Word for $5.00, including the bloody manuals, just to have a vector for their electronic contagion.

Yeah, but all of this computer virus mania would be going nowhere fast were it not for the parallel evolutions of AIDS paranoia and fragmenting SubCultures. A plague has erupted on many planes. Safe software sex practices are being posted on bulletin boards throughout the global village. "Don't touch that program! You don't know where it's been!" Like AIDS, the vectors of contagion are misunderstood and "experts" are popping up everywhere, cashing in on chaos. Botched laws are being passed to invent crimes that were impossible ten years ago. The MassMedia misuses the latest buzzwords to keep you "informed."

Well, here's how it goes: remember those boys (usually) in high school and junior high? The ones that talked to few, if any, other students? The ones that always wore the same dark-colored nylon coat all day throughout the year, and when they weren't constrained by alphabetic seating assignments positioned themselves as far from everyone else in the class? Remember them? First they became hippies, then drug casualties, then punk rocks and now they're building the ranks of the hackers. And like all the previous SubCultures, the MassMedia has got it all wrong. Most everything you've read or heard about them is misinformation and *dezhynformation*.



Hackers are alienated from the cultural mainstream, are fed up with life as they are forced to swallow it, and are out for as much slack as they can get. They're cliquish, macho, selfish and destructive, and whether or not you're willing to admit it, they're just like a lot of hippies and punk rocks. Unlike the other SubCultures, the hackers are willing to say to themselves and the public that cliquishness, selfishness, machismo and destruction are positive traits. Also, as a rule the hackers aren't out to change society, themselves or anything else. It's all a game, like Dungeons & Dragons in the Real World. Status is earned by cracking hairy and/or sexy systems, or by destroying another hacker's system. Money is rarely a reward. In order to really cash in you've got to deal with what's on the other side of the lines of telecommunication. Once seduced by big business, you're out, you're establishment, and you've lost all of your slack. Only the very smart, wily and slightly schizoid can make it in both the Real World and the silicon underground.

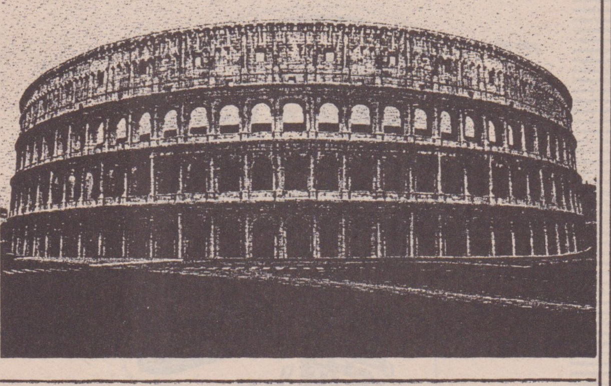
## 2. Freud as Oedipus

Play some word association with diverse strangers. Call: "Technology?" Response: "Computers!" Eight in ten, easy.

Phone your bank with a lie regarding a mistake in your statement and the CuServRep (Customer Service Representitive) will mollify you with "The Computer did it." Or she'll argue with you, using the irrefutable logic of "The Computer says . . ." (which is, of course, never wrong.)

But computers aren't technology, they're money. Even the mere idea of a computer can be money. Steve Jobs, the Apple Computer founder who MassMarketed the world's first popular, pre-assembled personal computer for $666, left Apple and played the hype from a vaporware product for two years. It seemed likely that his new product, NeXT, would quickly become NeVR. The parasite press envisioned TechnoZines with names like *NeXTWeek*, *NeXTMonth* and, of course, *NeXTYear*. The introduction of the long awaited box, black polycarbon cubic module jism from DAK Industries' worst wet dream, was the hottest ticket in town. Light show, duet with a violinist, Davies Symphony Hall, NetNewsLinks (National Network News satellite Links), complete works of William 'DEWM' Shakespeare. But the fucker won't be released for regular sales for at least a year, or two, and then only to universities. Already enrollment inquiries are flooding the likely (but not confirmed) universities through which this elegant but way overpriced relay of a new sex power junk nanosecond cycle fetish will be sold.

Silicon Valley, pre-Silicon: was home to a people who had no conception of property. They needed no clothing and survived as hunters and gatherers. They thought that they lived in paradise and that the rest of the world was a kind of purgatory which God created to punish or confuse those people not as nice as themselves. They welcomed visitors, and were very sad when these visitors left. They were sad for the visitor's obvious mental illness that resulted in the desire to leave paradise.



Reality Improved by ImageStudio.

Silicon Valley, post-Silicon: the byzantine interconnections of litigation, mercenary career shifts, cults of personality, product, R&D, *realpolitik* game playing, junk bonds, breakthroughs and burnouts have produced an on-going real-time soap opera with higher ratings and name recognition in the flourescent corridors of finance and industry than *Dallas*.

One person in the Bay Area did his Ph.D. thesis on dreams about technology. Happy Mac, the drawing of a smiling computer that greets you when you turn on your Apple Macintosh, is the latest trump in the new Tarot of Archetypes.

## 3. THE ΤΓυΝΚΑΤΕΔ ΣΕΜΑΝΤΙΚΣ ΟΡΗ ΜυΤΑΝΤ ΤΕΚΝΟλΟϑΨ

Your reporter wishes to present his private theory on the origin and maintenance of buzzwords. Trade guilds, in order to preserve their monopoly, developed specialized subsets of the local *lingua franca*. Jargon allowed the speaker to confer with other members of his guild in the presence of non-members without giving outsiders information they shouldn't have. It also impressed the non-members into thinking that the guild members were more intelligent than themselves, at least when it came to aspects of the craft in question. Finally, the average guild member spent a lot of his resources learning the semantics and timing of the guild cant. Were you to speak to a lawyer, a programmer or a bureaucrat about something concerning their specialized field, you would most likely be confused with meaningless acronymned words, nouned verbs, verbed nouns and analogous terms from some vivid, yet intensely private symbolism.

It's all bullshit. I'm one of the priesthood, I should know. I know when to bullshit my way through something, as well as when and how much to explain something to someone in words of one syllable. Every day, in every way, you are being lied to. "A Discordian is prohibited from believing anything he reads." You are being conned for more than you think.

## 4. History in the making

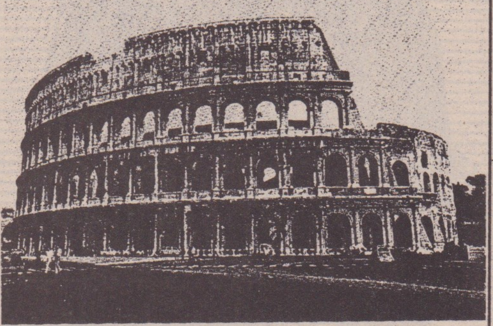
The history of business is the real history of the 20th century world. War, famine, government — that's just a sideline. By way of illustration: I program a specific IBM mainframe with some interesting history and future. IBM is pushing this one hard. They've got every, I mean everyfuckingbody who ever had anything to do with **M°A°S°H** pushing the new AS/400, a.k.a. Applications System 400, a.k.a. SilverLake, a.k.a. Olympic, a.k.a. 9380, a.k.a. the worst kept secret this side of the NeXT box. The AS/400 evolved out of what I program, the S/38. The S/38 is very popular with hospitals, Japan, General Motors, currency traders and anyone else with the seemingly conflicting goals of tight, tight security and easy transfer of data from machine to machine along proprietary connectivity technology. To truly explain the history that brings me (and you) to this point, I need to get linear. Please excuse my retro-evolution.

In the mid sixties, practically everything vaguely related to computers could be traced to IBM. LBJ's justice department goons, having been recently diverted from investigating the Mafia, had to have something or someone to go after. So anti-trust proceedings began against IBM. IBM, in its infinite wisdom, recruited as many feisty young save-the-world law school graduates as it did feisty young revolutionize-the-world techies. This crack team of legal eagles formulated a compromise with the feds. IBM agreed to re-organize itself into competing business groups which would design and market totally incompatible systems. The Justice Department agreed to watch, but the case would remain open and so an anti-trust lawsuit was as much of a threat as IRS. So we had IBM competing with itself.

IBM's General Business Systems group developed something called "Future Systems." Another IBM business group screamed, "Unfair competition! It's too good! We'll be out of business!" IBM crippled the "Future System" and released it as the S/38.

Fast forward twenty years. Attorney General Edwin Meese III tells IBM, "Never mind. It was a mistake from day one. No more anti-trust threats." IBM has four strong architectures (the gestalt of design, function and potential of computer hardware and operating system software). The big 43X0 & 30X0 series are going nowhere fast. The familiar desktop PCs are being cloned and are really worth slightly less than the cheapest clones on the market. That leaves General Business Systems' S/3X line and the Cry Baby Business Group's 360/370. Cry Baby got first crack with the 9370, so the new PS/2 is designed with strong ties to 9370 architecture in mind. The 9370 has bombed. The PS/2 has not lived up to the hype. Easy connectivity to the AS/400 is being retrofitted into the PS/2, which has undergone so many design changes that it should be the PS/2.1.

I'm on the cutting edge in the mainframe world. (I'll probably be sliced to ribbons Real Soon Now.) Connectivity is a hot button/buzzword these days and the parasite press pays me fifty cents a word to explain it to idiot management types. But what does it really mean? Besides every computer being able to talk to every other computer with relative ease, it's Yet Another revolution with more obsolesence and more confusion. If it's going to be so easy, why do we need the preisthood? Job Security, my friends. Like any other bureaucracy, this elegant new NEW NEW technology needs to be explained and controlled by an elite. It needs LoTech low-paid lowly plebes to do the shitwork. We have IBM-standardized examples of DoubleThink that Orwell would admire to no end. Easy Connectivity is more complex that the old networks. Liberating Technology chains you to the VDT. Trite but true, it's the same old future.



Reality.

## 5. *Intellectual Property*

A concept to beware of. A concept that's being written into law as we speak. You should know about this: you can now legally own what you think and write. Not just the product — a song, a book, a piece of software — but the ideas contained therein.

Here's why: Software for computers is written by programmers. Most software programmers work not for themselves but for companies which then market their creations. Software itself is just a series of commands to the computer that tell it how to perform operations, like typing this article or adding up data. They're written in one of many code-like computer languages, all also created by someone somewhere. Once the program is on a disk it can be copied by anyone in a matter of seconds. Any other company could recopy the program, repackage it and sell it. Even more threatening to the software mega-corps, you could just copy it and give it away for free. In order to make money from software you have to copyright not just the actual code on the disk, but what it creates on the screen. What's called "look-and-feel" in computerese. You can also copyright the languages. The end result is a concept called "intellectual property," meaning the ownership of thoughts and the means to express them.

Who will own your thoughts? Your language?

## 6. Living in the Real World

Denise Caruso is a "Technology" reporter, lately of the San Francisco Examiner and (the late) Macintosh Today. In a recent column she reported statistics on job burn-out. InfoTech industries suffered the highest rates of attrition.

I can't work without massive quantities of caffeine and loud, obnoxious muzak piped in through a YupPorn Walkman. I'm in the office forty-five hours a week, I program for thirty of those hours and waste time looking busy for the remaining fifteen.

Ever wonder how some yup asswipe thought up a product like Oatmeal Swirlies? I don't know if this consumable exists outside of America's favorite test market (Visalia, Calif.), so if you know what it is, goto the next paragraph. Thanks to the miracle of cable satellite TV, I've seen the same ad for Oatmeal Swirlers and Oatmeal Swirls for other test markets. Anyway, the oatmeal part is just sealed for your protection against AIDS paranoia psychosis in individually wrapped If seal is broken, repeat Tylenol Halloween panic patterns expensive packaged oatmeal. The Swirls-ies-ers part is best described as a cross between watery jelly made by some back to the EarthMother type who was suspicious of pectin, and the flavored syrups found only in International Houses of Illreputable Pancakes.

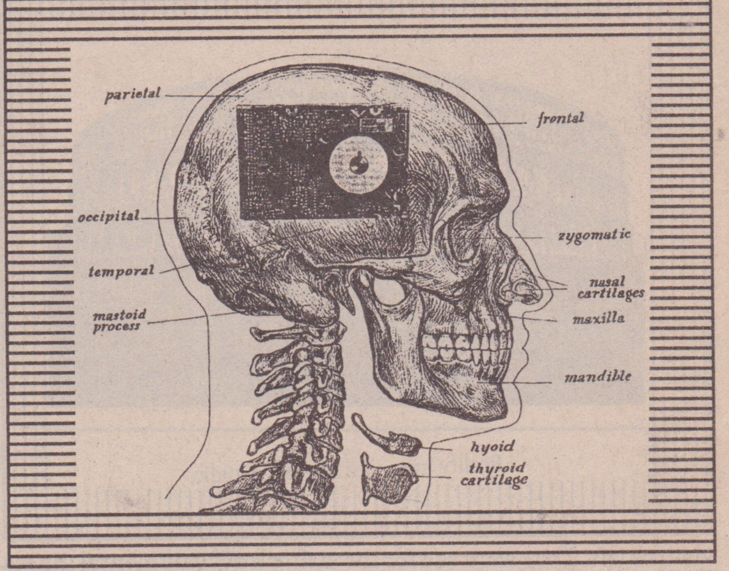
Targeted to cash in on the parallel food fads of oat bran anti-cholesterol magic charm and sticky mother womb nostalgia, Oatmeal S-whatevers would never have come into existance were it not for the stupid facts presented by this benign technology.

Once upon a time, before the widespread implementation of sublimely sophisticated computer technology, before the formulation of the doctrines of Vertical Integration and Manufacturing Resource Planning, when accountants were respected, still dull but not bean counters, and books were kept on rainbow ledger sheets with inks of many colors, a team of accountants (Cost, Tax and other types), bookkeepers and lesser clerks would work long hours to present, two months after the fact, summarized and simplified balance sheets and income statements in tasteful boardrooms furnished with old oak and older scotch.

Today, one InfoPlebe can work long caffeine and flourescent hours. Sweaty dreams of racquetball foreplay. AntiPerspirant nightmares. And can produce, next morning, a fully CrossReferenced to a dozen subledger shared access paths spreadsheet model income statement with accurate graphic predictions spanning twelve future fiscal periods for the Chicago office.

Know this now: Waste is a dirty word. Thou canst not.

How does this relate to strange breakfast products? There was a righteous cost accountant, who was employed by a maker of fruit rolls, which was in turn owned by an agribusiness concern that owned the farms, as well as the jam and juice making plants. This cost accountant tallied the value of the goop left over from the making of fruit rolls. After all, the fruit roll making would never have happened unless somebody asked, "Can we do anything with the pulpy stuff left over after we make juice?" The cost accountant went to the controller who called in the marketing types who went to the R&D people who delivered product prototypes unto the focus groups that they may produce feedback and lo! the marketing people used desktop presentation software and management was presented with slides and graphs and color copies and coffee and donuts. The Oatmeal Swirly was born.



On the surface, this appears to be a "Good Thing." I'm against wasting food as much as the next Mother Against Raping Children, but the MARCs have been suckered into believing that the sludge resulting from fruit rolls made from the pulp scraped from the Hawaiian Punch vats is "food" in the first place. Filipino, Haitian and Salvadoran children starve to feed this geometrically perfect, vertically integrated sugar-hungry industry.

Meanwhile, in moments of free time, the cost accountant prepared personal financial planning spreadsheets charting the interest rates, cost/benefit ratios and risk analyses of sundry CD (Certificate of Deposit) IRAs advertised between premarket opening business newsbites and commuter traffic reports.

Negotiating tip: don't let the other side poison you during negotiations.

## 7. TechnoRevolutionaries of America Unite!

A potent tool, this ubiquitous silicon. It enables us to enhance our talents, expectations, limitations and desires. Yet consider that most of the people with access to, and therefore within the logical construct of the Mythic Market the only people with the desire and knowledge to use and posess Information Systems, fall into one of the following categories:

Asshole
Jerk
Idiot
Power Monger

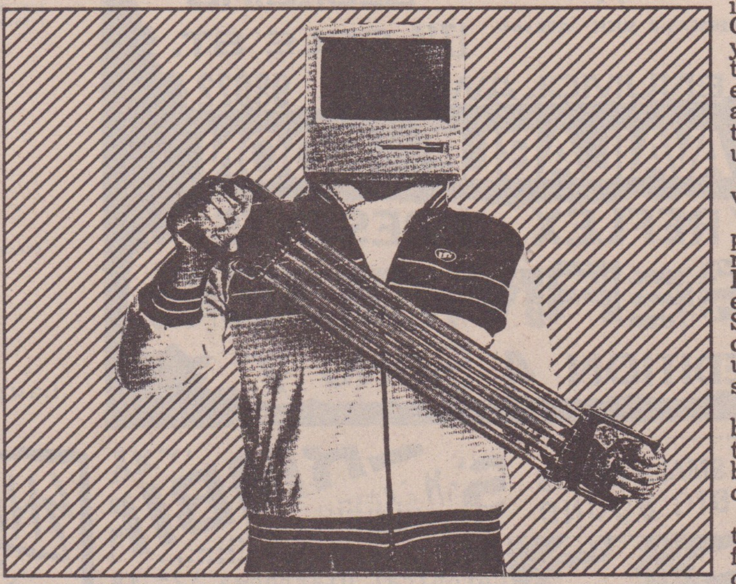
Only AJIPs want/need/will buy computers. Therefore, computers will be designed for use by the lowest common denominator within the AJIP profile. This design mindset goes back to day one of Practice with Johnnie Von Nuemann and Grace Hopper ENIAC Naval Intelligence rooms full of wires and vacuum tubes. The basic Assholiness, Jerkoffishness, Idiocy and Lust for more, much more Power has been accentuated to unprecedented degrees of hubris and megalomania.

Dear Brave Fools who run indie record labels, distribution houses, t-shirt screen print shops etc: would you use stupid Lotus spreadsheet software to keep perfect books if you did not have to answer to obsessive-compulsive IRS audit threats that reinforce mechanistic bogus govermental regulation behavior?

"It's really quite simple, it forces you to think that way." That's from an IBM presentation.

## 8. Is This Trip Really Necessary?

A series of chips is added to a new model of automobile that results in slightly better performance of the components to which the chips were kludged. When the component flakes, the increase of the cost to repair the part with those stunted computers is two to ten times the cost of repairing a stock part. A watch that just tells you the time can be bought for $1.99. You can expect it to last about a year. A cheap pocket-sized address book can be had for 59¢. A watch that has a database of phone numbers and/or memos will cost about $200 and last maybe two or three years before requiring expensive, specialized service. Sexy 386 machines are sold to jerks who would be happy with an old 8088 clone.



The doctrine of appropriate technology should be applied to more and more aspects of life in a consumer society. If you lived on Sumatra, which would be more practical: a high tech stereo system with compact disk player, digital audio tape and computer enhanced FM tuning or a crystal radio made from a tin can and permenately tuned to the one available radio station? You can't buy much in the way of records and tapes on Sumatra.

Clean technology, clean jobs = polluted wells, PCB, PCP, dioxin, cover ups. "Wear two sets of gloves and gear at all times," said my mate Andrew when I worked with him at a chip making plant. "The bone marrow leukemia you get from the chemistry here gives you a slow, intensely painful itch. Everything infected has to be amputated."

I was once the Data Processing Manager for a floundering import company. I made more money than one of the owners. IBM sold them a system way, way too big for the company's needs and they had to put up with me to run it. One of the data entry girls got married and pretty soon got pregnant. No, really, in that order. At the next budget meeting I asked for one, just one radiation screen. Nope, can't afford it. Eight and a half months into term she miscarried. The baby had a weakened heart. I quit.

Magnify a silicon wafer. There you will find the representation of a stringently planned city. Molecularly engineered microcosm. The below in "As Above, So Below."

We are being over-sold over priced "Solutions" which address no real problems. More inappropriate power centered around Information Technology is resulting in a glut of useless, trivial and confusing data that is backed with the weight and potency of the Bible. More than ever, history and truth are based on popular misconceptions that can now spread as fast as the speed of light.

## 9. Here we go again

Well, if it's so clean, we could have some harmless terrorism. Robert Morris Jr. is probably a Republican anyway. He'll cop a plea, get out Real Soon Now. But a deadly virus is far more effective than taking a hammer to some missile launching tape drives.

Whether you like it or not, the structures of daily life in America are conforming to the limitations of Information Technology. But then again, really fucking with the system is a lot easier.

More questions, more smoke. Primitive life is evolving in there. Silicon based, requiring electricty, light and plasma to survive. Reproducing by passing characteristics of information - Memes. Some computer viruses may even result from software mutating on its own, without human intervention. (That theory was put forth by a group of Brit doctors turned instant information experts.) Still, the best analogy in the carbon based world to this new life form would be cancer. Don't believe it when told that computers do the same thing the same way every single time. Phase of the Moon is as valid a reason as any for something happening once with a machine that never happens again.

Just as the incidental vectors of humanity apply more fifth force to the evolutionary pressures in the silicon and gallium arsenide universes, the Below is affecting the structures of thought in the Above.

## Glossary & References

Some definitions and examples of terms and styles used in this article and the world around us. One of the nicer things about a language that is evolving faster than any other except TeenTalk is that you can make up words and syntax and sound as if you know what you're talking about.

**Hairy:** Very difficult and complex.

**Pascal Notation:** LikeThis. From the programming language Pascal, it was originally used, when it was trendy to code only in lower case, to seperate words that were joined into one name. SumOfCredits and SumOfDebits for example. Pascal begat a lot of hot languages like C, and the way of writing things filtered into the Real World. Just as in German, to make a new word you just kludge some old ones together. Pascal and C were used extensively in the MacIntosh and it is the Mac community that first embraced the overkill usage of Pascal notation.

**Sexy:** Very powerful and very trendy.

**Real Soon Now:** This phrase is the only thing that right wing son-of-a-bitch Science Fiction writer turned instant expert Jerry "Star Wars is our Salvation" Pournelle gave to the computer world that was really useful. It's a snide-hip way of saying "probably never."

**Real World:** The world of business and practical use of technology to achieve something besides getting the damn machines to run faster.

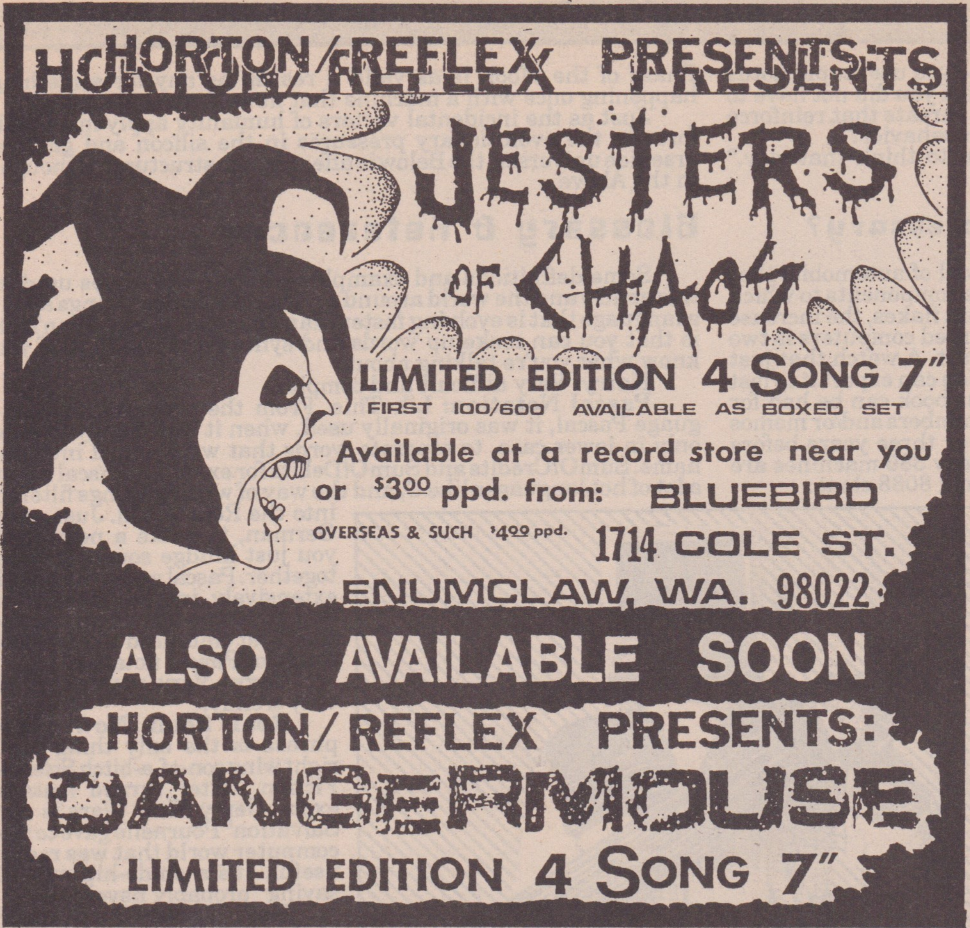
**Vaporware:** A product that is hyped and talked about for a long time before it becomes obvious that it will probably never exist.

**Vector:** How Worms and Viruses (see below) travel from one computer to the next. Disks and network links are the most popular vectors.

**Virus:** A program that moves from one computer to another by using one or more vectors. A virus does not replicate itself, but rather changes other programs to make them reproduce the virus. In this respect, silicon-based and carbon-based viruses are similar. The silicon virus usually has an express purpose in addition to the existential quest to stay "alive." Some are benign and flash messages to the user, others are malignant and corrupt or destroy data, application programs or other viruses.

**Worm:** Like a virus, only worms are not dependant upon other programs to reproduce. The RAM of a single system or the links of a network are the prime vectors for worms. Worms eat up main memory and grind systems down to a halt. Sometimes they destroy data. Worms can consist of any number of programs, known in this case as segments, that are linked together. Segments are specialized and deal with various lifelike aspects such as reproduction and defense.

**References:** Well, let's be honest. I bullshitted my way through high school and some college. Then, I made up the names of source references or copied likely titles from the card catalogues without actually reading the books. So I'm not the best bibliography builder. Most of this article was distilled from my six years in the Real World dealing with Data Processing in the United States, Japan and Australia. However I did glean some info from Time, Newsweek, BusinessWeek, Business Month, Whole Earth Review (and some old CoEvolutionary Quarterlies), the San Francisco Chronicle, the San Francisco Examiner, The LA Times, The Australian, The Melbourne Age, The Sydney Morning Herald, Far East Economic Review, The Economist, USA Today (really), The NY Times, tons of specialized trade zines that you can't buy on the newsstand anyway, hacker zines and bulletin boards and contact with people who would wish to remain nameless or with egos I consider big enough.



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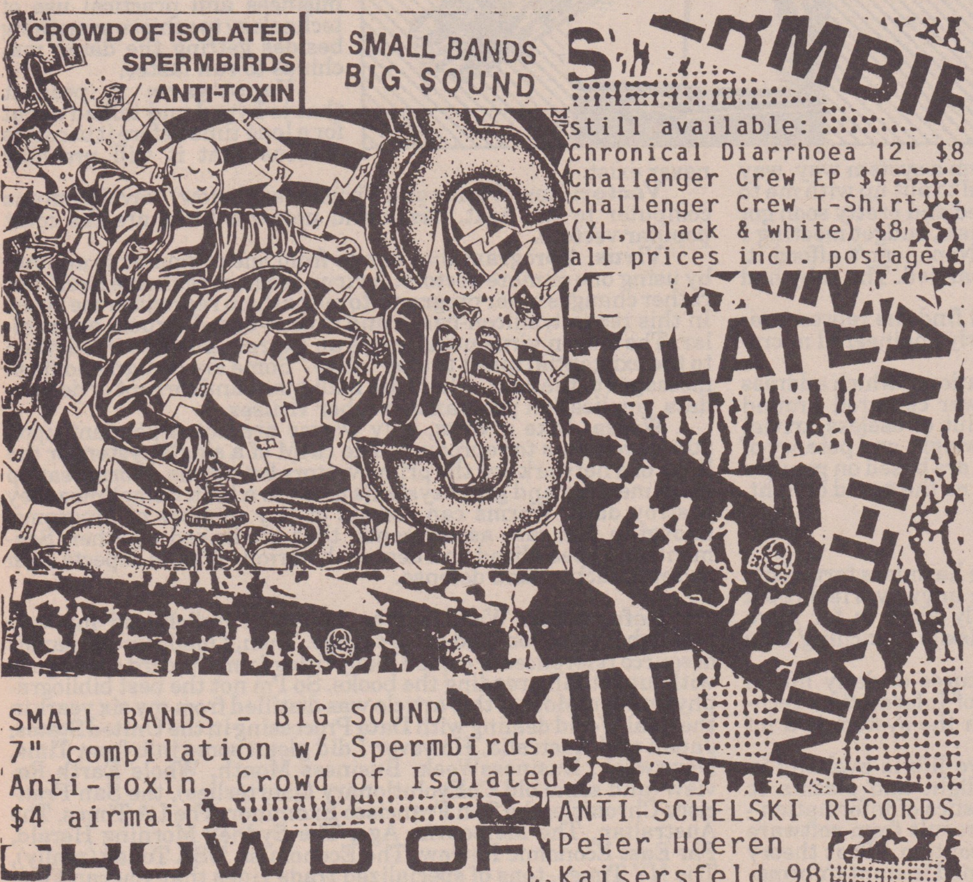

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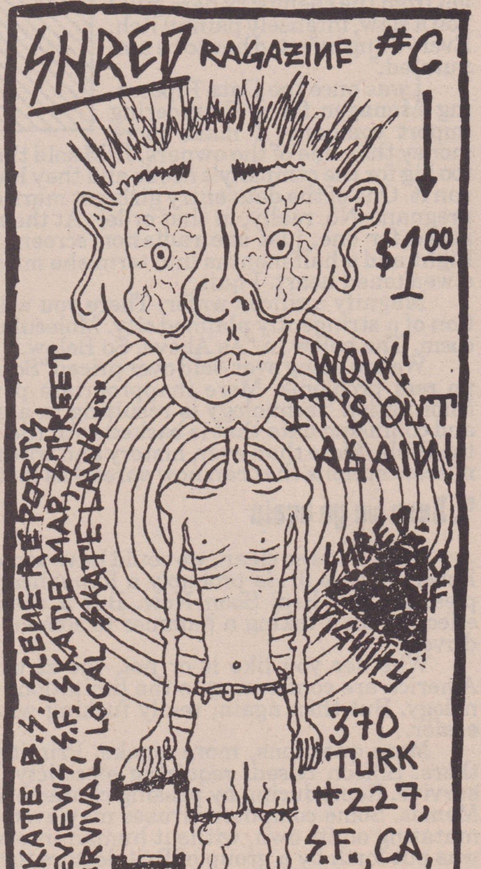

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WELCOME
TO THE
SCUMPIT

**By East Bay Eric**

One of the most frightening aspects to a collecting records rears its ugly head when it comes to collecting bands like L.A.'s Dickies. Why, you may ask? Well, The Dickies (like the Ramones, X, etc.) are one of the oldest and most well known bands. Over the course of their 12 bumpy year career (1 suicide, 1 death, label change, etc.), they have released literally a library of vinyl. Best known for their colored vinyl 7"s, TV tune covers, and over-produced records (not to mention their irresistible catchy pop punk tunes), the Dickies have made their mark both here and abroad. Most popular and prolific during their A&M years ('78-'80), they went into a slump soon after and releases became few and far between. For example, their latest LP "Dickies 2nd Coming", is more than 10 years after their last full length LP "Dawn of the Dickies" (Note: two 12" EPs came out since "Dawn" : "Stukas Over Disneyland" and "Killer Klowns from Outer Space", but "2nd Coming of the Dickies" is the first full LP since then.).

THE DICKIES
SILENT NIGHT
A&M

But what about those rare 7"ers that you always hear about? Well, most of these are not as rare as some people may lead you to believe, and rarely fetch prices over $20. These 45s are in a weird situation in that they are rare in the US (their own country), as opposed to being fairly common in the UK. This is because the Dickies were immensely popular in UK as opposed to the US where they were, for the most part, obscure. In fact, the A&M branch in the US only released at the most three 7" singles (only one with PS!) while the UK branch released 9 45s with full color sleeves and colored vinyl. Some 45s such as the "Banana Splits" EP reportedly sold over a million copies. Very few copies of these UK imports probably ended up on these shores. So, since the UK singles are by far the most important and collectable, here's a list of all nine UK 45's in chronological order:

"Paranoid/I'm O.K. You're O.K." (AMS 7368,1978) The Dickies' first 45 was issued in 1978 on clear vinyl. Side A featured the Dickies' version of the Black Sabbath classic (on speed), while the B side is a great non-LP cut about life in LA. It mentions such punk luminaries as Kim Fowley and Tomata du Plenty (of the punk band the Screamers). As of late, this cut was unreleased to American ears until it was included as an extra track on the re-issued version of "Stukas Over Disneyland".

"Eve of Destruction/Doggie Doo" (AMS 7373,1978) Cool cover graphic, one silly song, a cover of a Barry McGuire song and pink vinyl make this second 45 by the Dickies worth having.

"Give It Back/You Drive Me Ape" (AMS 7391, 1978) Containing two cuts off their 1st LP, a great band shot and graphics on the sleeve. On white vinyl.

"Silent Night/Sounds of Silence" (AMS 7403) Have a punk rock Christmas with the Dickies on this X-Mas 45! Then flip it over and hear the incredible Dickies' version of Paul Simon's "Sounds of Silence" that's guaranteed to make your parents cringe! The funny full color cover photo is equally as awesome. On snow colored vinyl!

"Banana Splits/Hideous/Got It at the Store" (AMS 7491) The only 7" EP in the Dickies repertoire and it contains their most famous cover tune of the TV show of the same name. The flipside also contains a still unreleased track, "I Got It at the Store" on (you guessed it!) yellow vinyl.

"Manny, Moe, & Jack/She's Loves Me Not" (AMS 7491) "Manny, Moe and Jack" is a ode to a auto parts store in LA and a Dickies classic. Great sleeve concept and graphics, and it's the only UK 7" on black vinyl.

"Tricia Toyota (I'm Stuck In a Pagoda with)/Fan Mail" (AMS 7404) This single contains the two best cuts from their second LP on red vinyl in an incredible foldout poster sleeve!

"Nights In White Satin/Waterslide" (AMS) Another cover tune, this time courtesy of the Moody Blues. It comes on white vinyl (what else?) with a full color pic sleeve of the boys in white tux & tails. Speaking of white, this song was one of the only songs to make it onto a 45 in the US. "Nights In White Satin/Manny, Moe and Jack" (A&M 2225-S) is one of the few really rare Dickies records, and the only US 45 to be issued with a picture sleeve. Unfortunately, it was quickly deleted due to its controversial pic sleeve featuring the Dickies playing in KKK robes (Leonard in a purple robe and hood!). Another "Nights" pressing that is pretty rare is the Portugese pressing with "Infidel Zombie" on the B-side. The sleeve is a full color reproduction of the "Dawn of the Dickies" LP cover, supposedly only 500 copies were pressed.

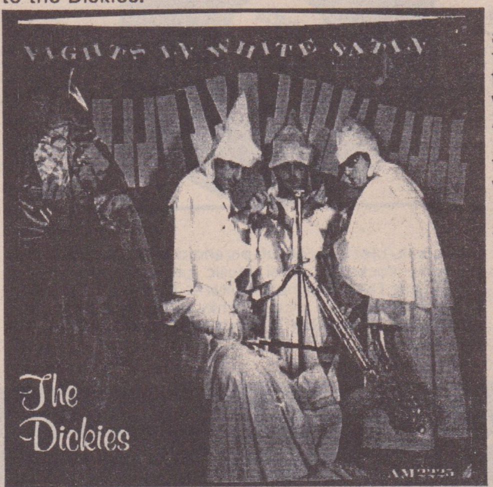
"Gigantor/Bowling With Bedrock Barney" (AMS 7544, 1980) The last Dickies 45 ever, this one is not a disappointment. Containing two non-LP cuts, (now both cuts are available on the re-ish of the "Stukas" 12") the cover of the Gigantor theme song is extraordinary. It was issued on yellow vinyl and has a beautiful full color painting of Giganator (from the cartoon) on the sleeve. Both of these songs show the Dickies' fascination with TV that runs throughout their body of work. (Note: this was recently issued a 3" CD single with PS by A&M).

In addition to the above 7"ers, there also exist promo versions (UK) that are all on black vinyl and have no pic sleeves, these are quite common. However, there is a pretty rare US white label promo 7" of "Banana Splits/Sounds of Silence" I used to have.

Bootleg wise, I've heard of a German Dickies/Yobs - "Silent Night/Stille Nacht" on red vinyl. Some bootlegs I've seen include a 7" of "Stukas" sessions which had "Out of Sight, Out of Mind" and "Communication Breakdown" on Bomb Disneyland records. and just recently I've seen a 7" with live versions of "If Stuart Could Talk" and "Solitary Confinement". It's called "Attack of the 50 Ft. Dickies" (See review, MRR 71)

On another note, Dickies keyboardist/guitarist Chuck Wagon (who commited suicide in 1980) put out a solo 45 in 1979 called "Rock 'n' Roll Won't Go Away/ Spy In My Face" (A&M 7450B) which is very new-wavish (i.e., all Keyboards, wimpy, boring) its only redeeming worth is that it is on purple vinyl, but it still does make it worth finding.

None of the Dickies' LPs or 12"s are really all that difficult to find, although there are some blue and yellow vinyl copies of "Dawn of the Dickies" about, and the original pressing of "Stukas" is now out of print due to the demise of Jem records. (For the record they are: "The Incredible Shrinking Dickies" LP (A&M, 1979), "Dawn of the Dickies" LP (A&M,1980), "Stukas Over Disneyland" 12" EP (PVC, 1983), "Killer Klowns From Outer Space" 12" EP (Enigma, 1988), "Great Dictations" (best of) LP (A&M, 1989), and their recently released new LP "The 2nd Coming of the Dickies".) Also, there is a white vinyl 10" released in the US that has "Paranoid/Hideous/You Drive Me Ape" which was the US counterpart to the "Paranoid" 45. It is quite common in the US. One of the best Dickies releases is a "cassette only" release from ROIR records. "We Aren't the World" features all the Dickies' classics in their superior live form as opposed to their overly slick studio sound that has plagued them throughout their long career. All the songs on the tape kick butt, especially older songs performed later in their career. Check out the storming versions of "Fan Mail", "She's A Hunchback", "Nights In White Satin", etc. This is the perfect sampler if you're new to the Dickies.



The Dickies appeared on very few compilations, the first of which was, of course, on A&M. "No Wave" (A&M, SP-4738) had two Dickies songs which later appeared as a 7" "You Drive Me Ape" and "Give It Back" and it was on pale blue vinyl. Later "Nights in White Satin" appeared on "We Do Em Our Own Way" on "Music For Pleasure".

All in all, if you're just looking for the music you can just buy the LPs (and most are now available on CD) because there's not a whole lot of unreleased stuff (in the US) that hasn't been reissued. But I have faith in the readers of the "Pit" that you'll need more than just the music, right?

Lastly many people have written me here at MRR asking for the address of Goldmine magazine, so here it is: Goldmine/ 700 East State St./ Iola, WI 54990. Be reminded that only a very small fraction of the material is punk/HC. A very interesting publication that I recently saw is called Spiral Scratch (great name!) from the UK. Unlike Goldmine, which covers all forms of music, SS is geared strictly toward a alternative music audience. Issue #4 (Jan.-Feb 89) contains articles on the Misfits, Poshboy Records, Sisters of Mercy as well as a great article on the mysteriously rare Moors Murderers 7". It even comes with a free Sex Pistols 7"! It's definitely worth checking out. So write S Spiral Scratch/ 122 Lovell Rd./ Cambridge CB4 2QP/ England. Also, sorry to all the people who have written to me c/o MRR; I cannot respond to all the letters, but feel free to call me at (415)278-7416. See ya at the record store!

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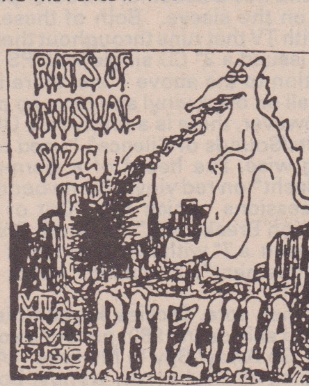
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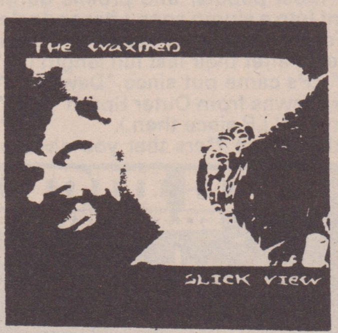
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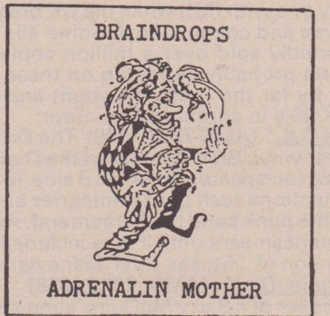
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# RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JB) Jeff Bale/ (CD) Chris Dodge/ (RG) Rob Glaser/ (WG) Walter Glaser/ (CS) Chuck Sherrill/ (ML) Mike La Vella/ (RS) Ruth Schwartz/ (SS) Steve Spinali/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

**A.G.'s - "Bryan's Song" EP**

Yay! What a happy record, I tell ya. Three very upbeat, sorta early DESCENDENTS-ish type tunes about sittin' around and having fun. This is their 2nd release. One of the few bands who crank out consistently good stuff. Wheeee.... (CD)
(PO Box 1073, Durham, NH 03824)

**ABNORMAL - "Stand Together" cassette**

This self-described football (soccer) Welsh band plays slow to mid-tempo punk/oi. The vocals really give it that oi feel. Music is decent, the lyrics are good and comes with lyric booklet. Good. (CS)
(49, Nanty Fedw, Ynysboeth, Abercynon, Mid Glamorgan, UK)

**ACCIDENTAL TRIBE - cassette**

Weird psychedelic damage here. One song is a rocking sort of 60's punk and the other are slower demented dirges. Cool guitar sounds but not my cup o' tea. (CS)
(Pete Beat, 221 S. 4th St., Brooklyn, NY 11211)

**ACID BATH - cassette**

Pretty good HC, just not too out of the ordinary, aside from the funky basslines in a couple tunes. Powerful and competent, but original - no. (WG)
(Radioactive, PO Box 1108, Kenosha, WI 53141)

**ACID RAIN - "The Scum..." cassette**

Thought this one was going to be a lot more metal than it actually was. They got some quick punk with annoying leads going here. Points off for beat-off lyrics in "Dip Yer Wick" (WG)
(Lloyd Von Erich, 2 Pasture Ln., Old Bethpage, NJ 11804)

**ACID ZOMBIES - "Toastercide" cassette**

Studio projects are generally bullshit in my eyes, but this one is OK. Metallic thrash with a combo of silly and serious words make this one tolerable, but not great. (WG)
(8817 Franklin Ave., Gig Harbor, WA 98335)

**AGENT 86 - "Apartheid American Style" LP**

The European release contain all the tracks from the U.S. 12" of the same name (and same front cover), as well as the tracks from their "Scary Action" 7" plus 5 previously unreleased numbers. Excellent punk stuff. (TY)
(New Wave, BP 6, 75462 Paris 10, FRANCE)

**AGITARE BENE - "Dreams" EP**

Tuneful but raw hardcore here. 3 songs are in the mid-to-fast tempo vein,while one is a slow ballad. Good guitar sound, rough vocals, and lots of craft. (TY)
(Katou Records, Iltiggtr 6, 2300 Kiel 14, W. GERMANY)

**AIR OF INDIFFERENCE - cassette**

Garage thrash with personal lyrics, maybe a bit like early 7 SECONDS. Will grow with time, hopefully. (WG)
(Community Chest Records, PO Box 990, Southwick, MA 01077)

**ANHREFN - "Bwrw Cwrw" LP**

A bit dissapointing - about 1/2 the tracks are reggae, and the remaining are fairly slow pop a la U2 with only a bit of an edge. Only 1 track really rocks like their pop-punk tunes of prior releases. Out of Wales. (TY)
(Workers Playtime, UK)

**ANTI SEEN - "Blood of Freaks" EP**

Yet another release from this prolific band and assorted spin-off solo projects. Starts out with rippin' melodic hardcore with a buzzsaw guitar, while the other tracks are slower punk with the same guitar noise. GG type lyrics. (TY)
(Ajax Records, PO Box 146882, Chicago, IL 60614)

**ARRESTING OFFICERS - "Patriotic Voice" LP**

Decent sounding oi and hardcore with ultra-patriotic lyrics and a desire to broadcast the extent of their ignorance. Out of Philadelphia, for Boy Scouts. (TY)
(Rock-o-Rama, W. GERMANY)

**BATTALION OF SAINTS - "Sweaty Little Girls" EP**

Yet another posthumous release for this great San Diego band. The title track is off their long-deleted split 45 with SVDB, while the other 2 ("Right Or Wrong" and "Modern Day Heroes") are live versions. Hot. (TY)
(Doug Moody Productions, PO Box 1596, San Marcos CA 92069)

**BEATRICE U.T.B. - "Demolisten" cassette**

Well played funny rockish punk. The music is raging garage rock and the lyrics are kinda dumb, but with topics like condoms, Marsha Brady, chilidogs and patchouli, how can you go wrong? (CS)
(24 Bright St., Northampton, MA 01060)

**BLAST! - "Take the Manic Ride" LP**

More darkness from these surfers from Santa Cruz. BLACK FLAG late period sound that meanders, runs on quite long and has a self-indulgent quality. (TY)
(SST Records, PO Box 1, Lawndale, CA 90260)

**BLATANT DISREGARD - cassette**

So far this is the most promising in this stack of tapes. They've got a well produced punk/ HC sound with smart socio-political lyrics. Catchy choruses, too, sounds remotely like THE MISFITS. Thumbs up. (WG)
(PO Box 345, Taunton, MA 02780)

**BLIND APPROACH - "New Age" EP**

The second 7" from these anti-racist actions skins. The music is a NYHC sound with metal/rock leads at times, while the lyrics deal with straight thinking and opposition to racist skins. (TY)
(PO Box 50139, St. Paul, MN 55105)

**BLOODY MESS AND THE SKABS - cassette**

Five romantic scumrock tunes which recall GG ALLIN at his most sensitive. With titles like "Cigarette on the Clit" and "Nigger for Love" (not a racist tune), you know what these guys are all about. (WG)
(Bloody Mess, 5523 Montello Dr., Peoria, IL 61614)

**BRAINBOMBS - "Jack the Ripper Lover/No End"**

Very interesting record. The A-side starts out with some very sharp freeform jazz that somehow works its way into a slow, grinding punk tune that's really hypnotizing. The flip is a slow, chaotic tune that also harkens back to FLIPPER. Both sides use a No Wave-type slide guitar that works. (TY)
(A. Bryngelsson, Vånortsvågen 31, 82400 Hudiksvall, SWEDEN)

**BRAIN DROPS - "Adrenalin Mother" 12"**

"Crucifix" is the most "punk" song here, a strong political/sexual statement in a '77 style with lots of interesting breaks. There's a bleeped version here too, as well as a reggae tune song that breaks into a PENTRATION-like punk tune and a rap song that cleverly incorporates flashes on LOU REED, THE DESCENDENTS, and more. The first project of Lily Braindrop. (TY)
(Vital Music, 263 E 10th St., New York, NY 10009)

**CARNAGE - "The Day Man Lost" cassette**

Nothing like a little stenchcore to make your day. Totally ultrafast thrash with vocals that sound like they're roared from the bowels of Hades. The only thing I dug about this was the slow crunching CELTIC FROST parts. (WG)
(Johan Axelsson, Sommarvågen 11 B, 352 37 Vaxjo, SWEDEN)

# RECORD TAPE REVIEWS

**CATHARSIS - "Uptight" EP**

Hard-edged singing gives passion to the accessible change of pace rocker on the A-side, which has some oblique social commentary mixed in as well. Despite a throwaway pop track on the flip, the third song, "Feel Your Pain," is a good mid-tempo punker. (SS)
(Red Ghost, 315 4th Ave., Haddon Heights, NJ 08035)

**CAUSE - "Kids With a Cause" cassette**

Despite pretty thin sound quality, these boys put out some competent HC with personal lyrics. The cuts tend to run a bit long, but this is decent. (WG)
(Nathan Limbaugh, 8 Bloomfield Dr., Mount Holly, NJ 08060)

**CELIBATE COMMANDOS - cassette**

Grungey garagey HC with pretty good lyrics. Slagging republicans, mindless consumerism and other crappy things. "People in Magazines" is a standout. (WG)
(Al Burian, 1303 Wildwood Dr., Chapel Hill, NC 27705)

**CHUMBAWAMBA - "Un Toast a la Democratie" cassette**

CHUMBAWAMBA's own style of folk/punk with biting political/social lyrics. Includes a large literature booklet, all in French. (WG)
(Episodic, c/o Association D'Individus, B.P. 352, 75625 Paris 13, FRANCE)

**CONFLICT - "The Final Conflict" LP**

It's been a while since I've heard this brand of HC at length, and it sounds good. The addition of Steve Ignorant (ex-CRASS) contributes a lot to CONFLICT'S overall effect--adding some depth to the thrash. Quality material. (TY)
(Mortarhate Records, UK)

**CROWD - "Big Fish Stories" LP**

While there are still aspects of the old CROWD sound that combined early punk, surf, ska, pop, etc, there's a slicker, colder feel nowadays. It's not as bouncy, which is to be expected (it's been eight years since their last release), though there are moments that move you. Something for everyone, or maybe not quite enough. Good lyrics. (TY)
(Flipside, PO Box 363, Whittier, CA 90608)

**CRUSH - "Sexy Fish/ 30/30 Face"**

Two post punk tunes with pizazz. The vocals are strong, the instrumentation is tight, powerful, and gets your body involved. Out of Boston. (TY)
(Develop Records, PO Box 1722, Lawrence, KS 66044)

**DAWSON - "These Cookies are Hot" cassette**

This Scottish trio is my pick of the month, this tape is great. This music is unique, an eclectic Minutemen/ Big Boys blend if you need a reference, but wilder, ouch! (RG)
(Dawson c/o Jer, 41 Killermont Rd., Bearsden, Glasgow, Scotland G61 2JB, UK)

**DEAD SILENCE - "For Your Ego's Sake" EP**

A hard hitting animal rights stance is the theme for this 4 song EP. The music ranges from fast and clear to midtempo and melodic, to one RUDIMENTARY PENI cover. The vocals are harsh and screamed with straight forward anger and conviction. The record comes with a thick booklet that examines animal rights issues and documents a lot of information. Important and enjoyable. (MS)
(Hippycore Records, P.O. Box 195, Mesa, AZ 85211)

**DECISIONS - "What Do You Say" EP**

Primitive thrashed out punk with well meaning lyrics. The main appeal here lies in a DIY quality and a rough production with heavy guitar interludes. Good first effort, but it might not help if these guys got more "professional" next time around. (JB)
(Lunkhead, 434 Avenue of the Americas 3787, New York, NY 10011)

**DICKIES - 'Out of Sight Out of Mind/ Communication Breakdown"**

Vintage DICKIES material, studio quality out-takes, and top notch tunes. A boot, and mandatory! (TY)
(no address)

**DICKIES - "Second Coming" LP**

Some good songs but the wimpy semi-commercial production really does them in. I hear they're still good live, so get your fix that way or rent "Killer Klowns From Outer Space" and watch the DICKIES video that follows the credits at the end of the flick. But avoid this doggie doo. (TY)
(Enigma)

**DIOXIN - cassette**

Basic HC with serious lyrics about bashing nazis, racists, and nuclear power, among other ills. Musically it's pretty harsh, but could use a bit more variety and originality. Nice lyric book with English translations. (WG)
(Mracel Reich, Visura, 7014 Trin, SWITZERLAND)

**DISTEMPER - cassette**

HC with a metal edge, with a good amount of gusto. Can't comment on the lyrics, as none were provided. Solid stuff. (WG)
(Mark Detl, 4204 27th St., Moline, IL 61265)

**DIVEBOMBERS - "Just as Good/Lookin' for You"**

The engaging pop-punk on the A-side offers a nifty combination of youthful enthusiasm and cool hooks in a simple, three-chord early punk style. The flip employs a spare rockabilly approach with engaging results. A fun, recommendable disc. (SS)
(2104 Yvonne Pl., Richardson, TX 75081)

**EXTREME NOISE TERROR - "A Holocaust in Your Head" LP**

CRASS-like lyrics set to fast and noisy thrash with ultra-growly vocals. Every now and then they slow down and let you hear a spoken lyric rant set to dirge. Very much contemporary UK hardcore. (TY)
(Head Eruption Records, UK)

**EYEBALL - "Prosthetic Head" EP**

More musical than their self-produced 7", this one sounds like a more melodic but still gritty ROLLINS thing. Unfortunately, the band has now split, but I'm sure Dave (vocals, ex-CLOWN ALLEY) will come up with something new. (TY)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

**F.U.A.L. - "Veganic Wind" cassette**

Fucking flat out excellent. A variety of music from melodic pop-ish material to all-out thrash with both female and male vocals. Lyrically, they go after hunters and other disgusting symptoms of modern life. Energetic, informative. (WG)
(Warzone, PO Box 148, Belfast BTI, N. IRELAND)

**F.U.N. - "Given the Fingers" cassette**

A total garage punk tape. The music is pretty slow with spoken/yelled vocals and a slight metal influence. Not very exciting but they probably had fun doing it. (CS)
(Dump Tapes, 6017 Charing St., San Diego, CA 92117)

**FILLER - "M.Y.H.C." EP**

Perhaps it's the weird recording quality, or perhaps something intrinsic to this English band's delivery, but whatever it is, it works on this debut. It's a post punk/ punk/hardcore amalgam that's got a grabbing/haunting quality, a tip of the hat to DC bands without being a generic copy. (TY)
(Andy Larsen, Adalbertstr 130, 4600 Dortmund 1, W. GERMANY)

# RECORD TAPE REVIEWS

**THE FLUID - "Freak Magnet" Mini-LP**

From everything I've been told, the German versions of the FLUID's two domestic LPs ("Punch and Judy" and "Clear Black Paper") have been released in Germany in slightly different forms. Here then, are the left overs, largely tracks from "Clear Black Paper", plus a few others. Included is an amazing version of Iggy's "Kill City". Worth the price for the cover photos. (ML)
(Glitterhouse, Lange Str. 41, 3471 Lavenforde, W. GERMANY)

**FREEZERBRN - cassette**

Rocky, metally punk tunes with ultra-fast metal guitar wankola and a variety of nerdy and smart lyrics. Goony, but, what can you expect from a town called Winooski? (WG)
(PO Box 397, Winooski, VT 05404)

**G-MAN- cassette**

These guys stress open-mindedness and individuality, backed up by pretty standard punk and HC. Not bad, but could be so much better. (WG)
(Community Chest Records, P.O. Box 990, Southwick, MA 01077)

**GENETICIDE - "Circle of Insult" cassette**

A 9-song metallic thrash-a-thon! heavy, thundering HC with metallish breaks, lyrics deal with 80's mentalities, politics, and "Sold Out" ex-punks. (RG)
(Jay Heycock, 102 Woodland Rd, Mechanicsburg, PA 17055)

**GODFATHERS - "Peel Sessions" 12"**

Seems like every new GODFATHERS' record has the same old songs rehashed, as does this 4-song release (here it's expected). Good versions, though not quite as powerful as the original releases. "I'm Not Satisfied" is the hottest. (TY)
(Strange Fruit, UK)

**GRAVEDIGGERS - "Move It!" LP**

Pretty cool rockabilly noise here, though a bit too trad. Only on "Rumblin' Ubangi Stomp" do they cut loose, combining a LINK WRAY riff, rockabilly structure, and thrash speed and punk edge. Hope they ultimately drop the image thing as the DWARVES have done with the 60's sounds, and vault into the 90's. (TY)
(Crypt Records, PO Box 9151, Morristown, NJ 07960)

**GRISLY FICTION - "Scrape Face" LP**

Art noise stuff with lots of tempo changes, sometimes veering into college radio, sometimes showing a lot more edge. Out of Philly.(TY)
Community 3, 416 E. 13th St. #12, NY, NY 10009)

**GROUP OF INDIVIDUALS - "Children of the Future/ Being Bored"**

Much improved musically from their 2 previous 7"ers. The A-side sounds very JAM-like, while the flip is a slow-fast tightly delivered punk tune. Good music, continued good lyrics. Take note. (TY)
(Underdog Records, PO Box 528200, Chicago, IL 60652)

**GRUEL - 'Something In My Room" LP**

An 11 song release from this trio of fine Floridians. Great cover. Melodic...very similar to DIE KREUZEN and even a bit like HUSKER DU. Not incredible. Not unincredible. Interesting is the word. I kinda like it. (CD)
(Manufacture Records, 227 N. Bronough St. Suite 1001, Tallahassee, FL 32301)

**HALLE 54 - "Leben in der Sackgesse" cassette**

A great tape from a band that live's in the home town of Volkswagen--and hates it. Tightly played hardcore with plenty of power and good lyrics, which are in German but the tape comes with English explanations. Yeah! (CS)
(Halle 54 c/o Chrisz Meier, Ludwigster 22 (Hinterhaus), 3300 Braunschweig, W. GERMANY)

**HERESY - "Whose Generation?" EP**

Wow, a HERESY release I actually really like. Three short blasts on one side that are tuneful by HERESY standards, though obviously still tight, loud, and powerful. The flip is a longer, multi-tempo song with audible vocals and grabbing, lurching music. Too bad it's their farewell vinyl. Great cover by Joz Yates too. (TY)
(In Your Face, PO Box 203, Nottingham NG1 3RF, ENGLAND)

**HUNGER ARTIST - "Who Changed" EP**

An interesting mixture of musical styles create this band's mid-tempo hardcore sound. The guitar sound comes in distorted, melodic chunks while steady rhythms are laid down crisp and clean. The lyrics communicate feelings of hope and frustration via tuneful vocals. Although this release might lack some power, it holds strong with a vast amount of clarity much in the vein of REBEL TRUTH. (MS)
(Hippycore, PO Box 195, Mesa, AZ 85211)

**I.D. UNDER - "Genericide" LP**

Gruff oi-like vocals with fast punk backing, a return to earlier days in both sound and lyrics. Speaking of which, I like their words a lot - direct and relevant. (TY)
(Walkthrufyre, PO Box 31292, Chicago, IL 60631)

**IMBIBES - "C'est Pas Facile Tous les Jours/Le Mutant"**

Basic pop punk that flows smoothly, but maybe too easily. Catchy but light with no jagged edge. Very much á la '77. (TY)
(Ripost, 23 Rte de Villetlanzy, Villebarou, 41000 Blois, FRANCE)

**INDIAN SUMMER - cassette**

Pretty upbeat melodic punk with a slight pop edge. "Why?", the song which kicks the tape off, is the best tune. Worth some attention. (WG)
(8518 Ordinary Way, Annadale, VA 22003)

**INTERNATIONALISTS - "Let the Pressure Start" LP**

If you miss mid-to-late period CLASH, you're in luck. This group combines the pop punk and reggae of '77-'82 with political lyrics and do the big time imitation. I believe this is an English band. (TY)
(Ripost, 23 Rte de Villetlanzy, Villebarou, 41000 Blois, FRANCE)

**JESTERS OF CHAOS - EP**

Jiminy cricket! What a righteous platter! I can't believe how much effort was put into this. Great packaging. There's a booklet with lyrics, photos, and some really cool art. The record itself kicks booty. 2 raw medium paced tunes and 2 thrashers. All good. Limited edition of 600 pressed to boot. Swell. (CD)
(Bluebird, 1714 Cole St., Enumclaw, WA 98022)

**JOHNNY VOMIT - cassette**

Punker than humanly possible, spinning tales of beating people up, fucking, drinking, and other enjoyable pastimes. Of course, the music is P.U.N.K. Get a mohawk and slam to this. (WG)
(PO Box 503, Dolton, IL 60419)

**KILLDOZER - "For Ladies Only" 45 (5)**

This is a package consisting of five 7" 45's, each on a different color vinyl, all being cover versions of various late 60's-early 70's bad rock songs. Includes DON MCLEAN, ELVIS, NEIL YOUNG, CONWAY TWITTY. Great idea, terrible music. (TY)
(Touch and Go, PO Box 25520, Chicago, IL 60625)

**KONDOM-NATION - cassette**

Super-garagey punk with lyrics about a variety of subjects including girls, hemmorhoids, being macho, and more. Song title of the month: "Slapshot Aren't My Parents."(WG)
(Steve Sleaze, 52830 Pine Dr., Oakhurst, CA 93644)

# RECORD TAPE REVIEWS

**KREWMEN - "Curse of the Graveyard Demon" LP**

A US release of selected tracks of this UK band's homeland vinyl. Fast-paced but ultra tight and slick psychobilly, and while it rocks and there's some hot guitar here and there, it's not raw. (TY)
(Skyclad Records, 6 Valley Brook Dr, Middlesex, NJ 08846)

**LA POLLA RECORDS - "En Directo" LP**

A live album from this veteran Basque country band. They incorporate all early punk styles (CLASH, PISTOLS, SHAM), as well as early HC (DK's-like) into their sound, and have grown quite popular. Punk is widely accepted by the masses in general in this area as a genuine folk/rebellious music. (TY)
(Oihuka, Amaga 2B-4-B, Pamplona, Iruña, SPAIN)

**LAUGHING HYENAS - "You Can't Pray a Lie" LP**

This is what I live for; this is a musical exorcism, a cathartic purging of emotion. Slow to mid tempo powerful raunchy music with rumbling bass lines and a bluesy tinge, but the standout here is John Brannon's vocals, screaming and moaning like a rabid jackal in heat. "Lullaby and Goodnight" is especially awesome. Five stars, 100%, A+; an essential release. (WG)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

**LOG - "89 Demo" cassette**

Noisy HC ranging from slow mosh to hyperfast noisethrash. Not sure what the lyrics get at, but titles like "Chicks With Dicks" and "Log in the Toilet" imply some pretty deep stuff. Pretty good. (WG)
(Chris Forbes, 13 Carriage Ln., Marlton, NJ 08053)

**M.O.G. - "Mcatukrax" LP**

Weird, spooky, nutty. Strange gothic type insert. Lyrics about the screwy society, the screwy world, and screwy stuff I don't even understand. The music ranges from really slow, echoey, moody songs to pseudo speed metalish stuff. If this sounds like it's up your alley, check it out. (CD)
(Eksakt Records, Willem II-Str 37, 5038 BC Tilburg, HOLLAND)

**M.S.T. - "P.U.C." LP**

Pretty good noisy, thumping hardcore. While hard-edged and double-bass-drummed, there's a lot of detail too--tempo changes, tasty guitar, etc. Horror related. (TY)
(Terminal Records, 26 Rue Véron, 75018 Paris, FRANCE)

**MALICIOUS GRIND - " Welcome to Life" LP**

Great, powerful thrash played at faster-than-rabid-chimps speed. Features Ingrid ex-BULIMIA BANQUET on bass. Lyrics are personal but with a simpleton approach. Some of their stuff in between songs is difficult to understand. But, hey, bro', don't get me wrong...this one's stuck to the turntable for a while. MALICIOUS GRIND kicks butt. Get it, homecheese! (CD)
(New Wave Records, A.P.M.C. B.P.N°6, 75462 Paris CDX 10, FRANCE)

**MANIACS - "Bootlegged at the Bootleg" LP**

Yet another addition to the recent slew of live records which are coming out nowadays. One of their live sets from '88 featuring ..."All the MANIACS' Hits"...plus some newer material. Great sound quality for a live show. A variety of faster and slower material. Good. (CD)
(Rise and Fall Productions, Ludwig-Ottler-Str. 13c, 8900 Augsburg 23, W. GERMANY)

**MANIC STREET PREACHERS - "Suicide Alley/ Tennessee"**

With the hooks and power of good '77 UK bands, this outfit has made an exciting debut. You'll hear SLF among others in their sound, with lots of guitar. I wanna hear more! (TY)
(20 Sir Ivors Rd., Pontllanfraigh, Blackwood, Gwent, S. Wales, UK)

**MARSHMELLOW OVERCOAT - "Try On...." LP**

Better known in Europe, this Arizonan outfit plays neo-sixties punk and psych. Big in production and a pop commercial feel, they are also capable of more rocking, fuzzed-out material. Mixed bag. (TY)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

**MINOR THREAT - "Demos 1981" EP**

I guess it had to happen. An 8-song bootleg of early MT classics, including some between song chatter. Studio quality. (TY)
(no address)

**NEIGHBORHOOD WATCH - "Now Hiring Smiling Faces" EP**

Well, it's about time I must say. Totally annihilates buttocks...faster than Pedro can give you fleas. Superduper newer tunes from my favorite Chula Vista goons. "Better than their 12?" you ask. You bet, except it would be better if they did a CAUSTIC HUMOR cover or something like that (maybe "Hard Corn"?). Anyhow, NEIGHBORHOOD WATCH completely destroys. One of the coolest bands, one of the most honest record labels, and some of the nicest people you could ever hope to see, hear, or meet. (CD)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

**NEW GLORY - "Backlash" LP**

Out of Philadelphia, and one of the bands who tried to play the ill-fated "Aryan Woodstock". Guess that tells you something about this skin band, even though they omit their racist ideas here, opting for "pride" songs. Don't they know they're playing black-originated music? (TY)
(Rock-o-Rama, W. GERMANY)

**NIGHTMARE REALITY "Posthumous Nightmares" cassette**

A good HC band with slight metal influences--reminds me a bit of CORRUPTED MORALS. Good common sense lyrics about religion, change, etc. Worth an ear. (WG)
(Terminal Productions, 17 Candlewick CT, Newcastle, DE 19720)

**NO COMPLY - cassette**

Harsh abrasive thrash with a vocalist who shrieks unintelligibly as if he's biting the heads off Platypi. Loads of energy. (WG)
(1058 Chinaberry Rd., Clearwater, FL 34624)

**NO EMPATHY - "Nothing Less Than Nothing at All" LP**

Punk and hardcore based, but some of the arrangements and guitarwork veer toward rock and metal. Lots of energy, somewhat down and dirty sound, and 2 covers (RINGS' great "I Wanna Be Free" and AC/DC). Good lyrics. (TY)
(Walkthrufyre, PO Box 31292, Chicago, IL 60631)

**ONCE AND FOR ALL - cassette**

Pretty standard HC played competently but, for some reason which I can't figure out, this just doesn't do anything for me. Optimistic lyrics, but still I don't seem to be moved. (WG)
(PO Box 4754, Cerritos, CA 90703)

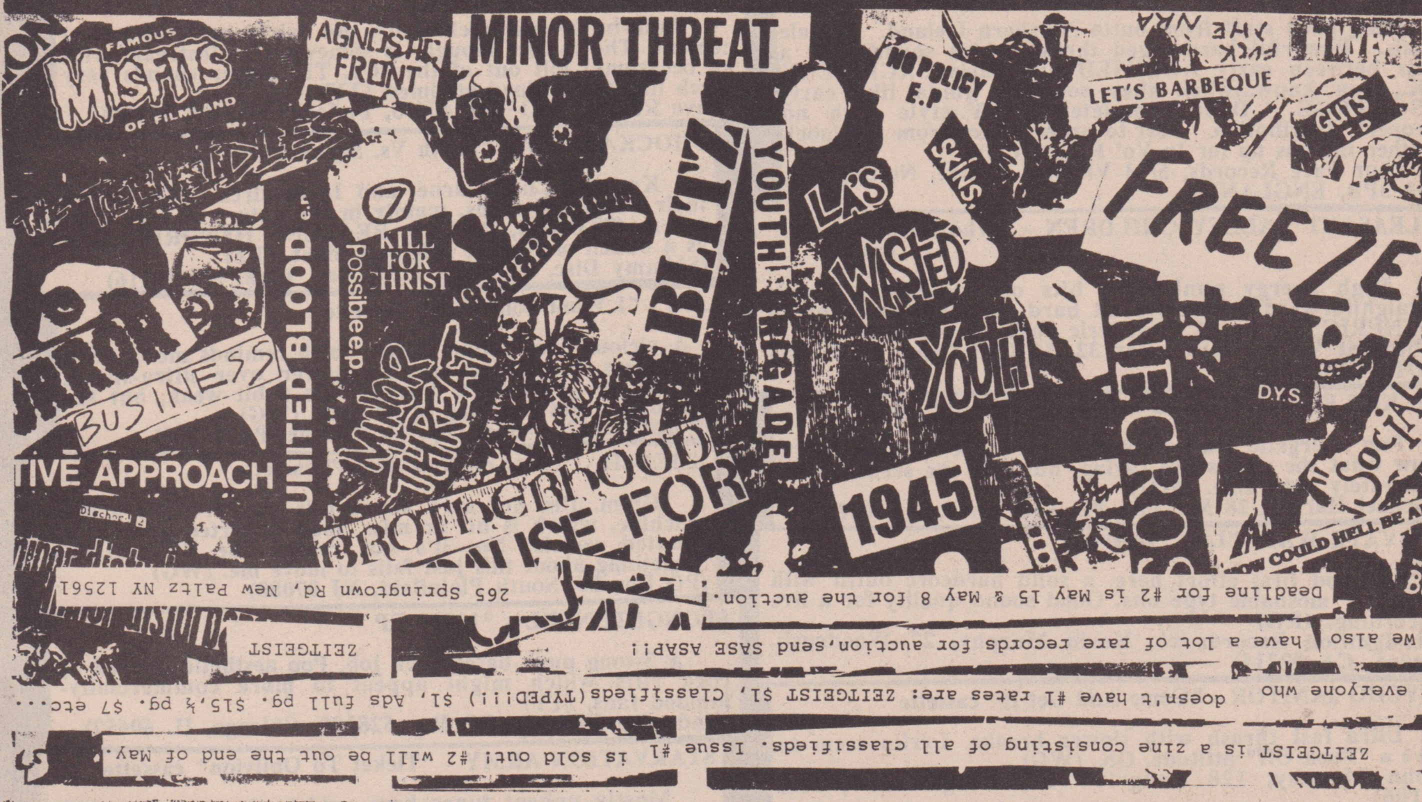
**OPERATION IVY - "Energy" LP**

The first LP by this extremely popular Berkeley outfit won't disappoint fans, and should gain them lots of new ones. A very catchy punk, ska, and hardcore mixture with plenty of zip as the title indicates. Slow, fast and inbetween, their infectious but rockin' sound cuts across a very wide spectrum of fandom. Good lyrics to boot. (TY)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

**ORIFICE - "A Really Nice Guy...A Pretty Good Liar" cassette**

When I listen to this, I think of BIG BLACK, which is not by any means an insult. They've got a similar "churning noise" sound to them and even have a "Fuck" song. Good. Note: this does not sound like RAVEN! (Howdy Frank!) (WG)
(Frank Phobia, 254 S, 15th St. 2F, Philadelphia, PA 19102)

# ZEITGEIST



ZEITGEIST is a zine consisting of all classifieds. Issue #1 is sold out! #2 will be out the end of May.

For everyone who doesn't have #1 rates are: ZEITGEIST $1, Classifieds(TYPED!!) $1, Ads full pg. $15,½ pg. $7 etc...

We also have a lot of rare records for auction,send SASE ASAP!!

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Deadline for #2 is May 15 & May 8 for the auction.

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- 76% UNCertain = 8⁰⁰

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# RECORD TAPE REVIEWS

**PINK TURDS IN SPACE - "Greatest Shits" 12"**

Dang good stuff from outta Northern Ireland. Female vocals. Powerful hard-edged thrash which sounds like a cross between early ACCUSED and early SACRILEGE U.K., you know...when they sounded kinda like early DISCHARGE. Done completely D.I.Y.-style with no "proper" distribution. Best to order direct from the label. Another thumbs up for In Yo' Face. (CD)
(In Your Face Records, 5/13 Victoria Centre, Nottingham, NG1 3PB, ENGLAND)

**PLEASANT VALLEY CHILDREN - "Who Needs Love...?" cassette**

High energy punk with bits of originality. Simple straightforward lyrics also hit hard. Reminds me a bit of GENERIC (the band). Neat lyric book. Good. (WG)
(Pleasant Valley House, Box 32, 52 Call Lane, Leeds LS1 9DT, ENGLAND)

**POCKET FULL OF DEAD - "Apathy For All" cassette**

Fun energetic stuff with a true "punk" sound. Don't know what the words are saying, but this one seems to be moderately enjoyable. (WG)
(Michael Harvey, 28 McClure Pl., Fall River, MA 02720)

**PRIVATE WAR -"Live" cassette**

A good first effort here, a solid hardcore outfit with some NY moshable type bits. Good sound quality for a live recording. (RG)
(Re-Ignition Records c/o Kevin Murphy, 27 Woodrush, Irvine, CA 92714)

**PSYCHO JANITOR - "Come And Get It" cassette**

Ultra fast thrash with slower breaks. Lyrics seem to have a "Fuck Off" attitude. OK. (WG)
(John Murphy, 120 Longview Dr, Longmeadow, MA 01106)

**RAKE WOUNDS - "On Being Man" cassette**

Fast sloppy thrash with pissed-off lyrics slagging machoness, animal abuse, etc. Good lyrics but the music sorta falls apart. (WG)
(Cellar Prods., 11 Werner Rd., Greenville, PA 16125)

**RANDOM KILLING - "Then Till Know" cassette**

Sixteen well-produced tunes by this Canadian band that's been churning it out for a while. Here we have powerful HC noise, but not without melody or catchiness. Worth a listen or two. (WG)
(Aardvark Records, 60 Castle Knock Rd., Toronto, Ont M5N 2J7, CANADA)

**RATS OF UNUSUAL SIZE - "Ratzilla" LP**

A humorous garage/ punk debut with tracks like "Jesus Was a Jew", you get the idea. Very non-pretentious, basic in approach. But livened up with wit, ragged vocals and primitive rockin' tunes. (TY)
(Vital Music, 263 E 10th St., New York, NY 10009)

**RIPCORD - "Poetic Justice" LP**

You miss those old short-song/big rage hardcore albums? Get this then, 21 songs that pack a wallop, great production, top notch lyrics. Classic UK hardcore! (TY)
(Raging Records, 61 Moorland Rd., Weston Super Mare, Avon BS23 4HS, ENGLAND)

**RISING SUN - "United We Stand" cassette**

An anti-racist skinhead band that stresses their anti-nazi beliefs in more than a couple of songs. Musically, it's fast thrash with an accent on singalong choruses. (WG)
(TRS, 1700 N. Old Orchard, Springfield, MO 65803)

**ROLL ON, ROLL OFF - "Pussy Push" LP**

I didn't realize that LIVE SKULL were so influential in Germany. This is OK but definitely goes in the "I've heard it all before" category. I guess if you must have everything in the early SONIC YOUTH vein, you should pick this up. (ML)
(Bielefelderstr 2b, 49 Herford, W GERMANY)

**SCAB CADILLAC - "Tagged & Numbered..." LP**

Punk-influenced rock that's got fairly political lyrical content. The music, though, is somewhat mainstream with an occasional jolt out of the 70's. The singer sounds very much like Gary Floyd at times. (TY)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

**SHOCKABILLY - "Earth Vs. Shockabilly" LP**

Kramer, Chadbourne, and Licht circa 1982, inflicting their weirdness on us, mainly in the nature of very twisted covers (STONES, DOORS, BEATLES, HENDRIX) as well as a bunch of Eugene originals. Bent. (TY)
(Shimmy Disc, JAF Box 1187, New York, NY 10116)

**SLAG - "I Want Some Life" cassette**

A vicious dual guitar attack which reminds me of SSD. These guys emphasize surging power over ultra-speed, which works great here. Vocally, it's a bit weak, but the music obliterates anything in its path. (WG)
(PO Box 10552, Calder Sq., St. College, PA 16805)

**SMERSH - "Party on Now Street" cassette**

Hmm...I'm not sure about this one, it's got a drum machine, which is hit or miss, loud distorted guitars, and shouted vocals. No, it's not really like BIG BLACK. Something about this just fails to move me. (WG)
(PO Box 35, South Plainfield, NJ 07080)

**SPONGETUNNEL - "1989" EP**

A 3-song punk-based rock job. Pop aesthetic layered by rock riffs which might appeal to more commercially-minded fans. (TY)
(Underdog Records, PO Box 528200, Chicago, IL 60652)

**STARVATION ARMY - "Ticket To Oblivion" cassette**

Mostly upbeat tunes here, which show some musical maturity, also a funky number, with lighter sounds mixed in. Great production too. (WG)
(Box 15007, Cleveland, OH 44115)

**STENCH - "Crazy Moon" LP**

The follow-up to their great EP of '87, and the time between has changed them--songs are longer, and while it's still melodic HC, the edge is less present and the "emo" homogeneity is very much out front. Still good, but not as attention getting. (TY)
(Running Records, 3675 Gilroy Rd., S.L.C., UT 84109)

**STEVIE STILETTO - "Official Pig Promo" cassette**

The last recording featuring vocalist Ray McKelvey who died of a drug overdose recently, say these known liars. Musically they have a hot, urgent, infectious punk sound, both catchy and powerful. Lots of lyrics about girls, some not too complimentary. Extra points for doing a cover of "Comfortably Numb" retitled "Comfortably Dumb", considering Pink Floyd is one of the worst bands ever to infect the world of music. (WG)
(Bryan Smith, PO Box 865, San Francisco, CA 94103)

**STUMP WIZARDS - "Firemine/ City Kids"**

Great follow-up to their 12", with 2 rocking tunes. The A-side is the hottest though. With a 13TH FLOOR ELEVATORS riff meets DEAD BOYS power, they got a sound that's catchy and crunchy. (TY)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

**SURROGATE BRAINS - "Surrogate Serenades" EP**

Stockton's finest re-emerge after their split 7" with 6 melodic HC and punk tunes. They do a SKREWDRIVER cover here, twisting the lyrics around against the white power message. Quite a variety of styles here.(TY)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

**TANTRUM - "Wallow" 45**

Eclectic post-hardcore with good energy, many tempo changes, and an edge that comes and goes. Will appeal to aging big city sound cynics. (TY)
(Heyday, PO Box 657, Cambridge, MA 02238)

# RECORD TAPE REVIEWS

**2 WIDE 4 LIPPS - "Four Thin Inches" EP**

Now here's a totally hot slab of wax from these Tommy Strange homeboys (Kent, OH). They take the MISSION OF BURMA thing into the late 80s and come up with great songs like "Faith On Trial", "Gratefully Dead", and "Jesus Metal". My copy had a number inside, so I imagine they are limited. So don't wait around. (ML)
(Say Dude Pipe It Music, 425 1/2 Fairchild, Kent, OH 44240)

**THRILLED SKINNY - "They Said We Wouldn't But We Did" LP**

A whopping 21-song album from these English goofballs. Very raw production for very raw songs. They talk about nearly everything you could possibly think of in rousing ditties lasting two minutes or less. Great use of humor. Nifty. (CD)
(22 Claydown Way, Slip End, Luton, Bedfordshire, LU1 4DU, ENGLAND)

**LES THUGS - "Chess & Crimes/Sunday Time"**

More greatness from this French band. Both cuts are previously released in Europe (one off a 7", one from an LP), and both have that characteristic drive, mysterious ambiance, and catchiness. (TY)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

**TIJUANA IN BLUE - "A Bocajarro" LP**

With a name and cover art that seems more appropriate for a Herb Alpert record, it comes as quite a surprise to hear grade-A rockin' '77 classic punk with good power and production. Catchy tunes, lotsa guitar and sing-along parts. (TY)
(Oihuka, Amaga 2B-4B, Pamplona, Iruña, SPAIN)

**TOTALITAR - "Luftslott" EP**

Out of Sweden comes the second 7" by this speedy HC outfit. Metal influences on some of the 7 songs, but not overwhelming. Reminds at times of CAPITAL PUNISHMENT, but less tuneful.(TY)
(Loony Tunes, Top Flat 23 the Esplanade, Scarborough, N Uorks Yo11 2AQ, England)

**TROPEL NAT - cassette**

These guys remind me of NEGAZIONE or INDIGESTI, HC played with a metal edge & a slight jazzy feel played super tight. Lyrics in Spanish, good stuff. (WG)
(S.M.P., PO Box 23175, Barcelona 08080, SPAIN)

**UNIFORM CHOICE - "String Into the Sun" LP**

Not as soft a sound as I'd expected, meaning this is similar to 7 SECONDS' evolution towards prettier music but maintains a guitar edge. Pretty decent tuneage, but lyrics drift sleepily into non-essential. (TY)
(Giant/Dutch East)

**VAGUE PERCEPTION - "Polished Passion" LP**

On the heels of their recent EP comes a whole album. Comes in a plain white jacket to emphasize their "Flush the Fashion" ideals. The music is somewhat thin and amateurish HC, but at least the lyrics (which are on the mark) are way out front. (TY)
(Vague Records, 93 Bellevue Ave., Warwick, RI 02888)

**V/A - "Airstrip One U.K." LP**

Quite a hot collection of current UK HC bands for American audiences to feast on. VISIONS OF CHANGE, OI POLLOI, CIVILISED SOCIETY?, NAPALM DEATH, HDQ, INSTIGATORS, COWBOY KILLERS, KARMA SUTRA, DEVIATED INSTINCT, RIPCORD, DAN, and lots more.(TY)
(Doug Moody Productions, PO Box 1596, San Marcos CA 92069)

**V/A - "Another Kick In Their Balls" cassette**

Alright! An international sampler of punk bands with female vocalists! Tons of great music from such acts as, Pin Prick, Burning Bush, Misanthropic Charity, Etc. (RG)
(Mattias Weigand, Dresdenerstrasse 30, 5400 Koblenz, W. GERMANY)

**V/A - "Dokumentti Todellisuudesta - An International HC Comp." LP**

Bands from Finland (SABOTAASI, EUTHANASIA, MAFIA, AKK, PERESTROIKA), South Africa (POWERAGE and SCREAMING FOETUS), Japan (FUCK GEEZ), Canada (SON OF HAPPY), and Sweden (TROUBLEMAKERS) contribute 1 or 2 tunes each. Lots of styles, most of all which are really enjoyable. Good effort. (TY)
(Risto Eronen, Koivumåki, SF-58920 Kolkontaipale, FINLAND)

**V/A - "Dope-Guns-N-Fucking In The Streets Vol. 2" 2EP**

Hazelmyer outdid himself this time with a double 7". A noise fest with LONELY MOANS, HELIOS CREED, TAR, and GOD BULLIES doing 1 or 2 songs each. Down and dirty. (TY)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Mpls. MN 55404)

**V/A - "Motor City Madness" LP**

This compilation on Germany's Glitterhouse label is basically a tribute to the bands that arguably had the biggest impact on punk. The STOOGES, MC5 etc... All the bands included here, 10 in all, contribute STOOGES/ SONICS/RADIO BIRDMAN-type tunes that vary in length and quality, but the overall package is great. Best tunes by THE FLUID, MIRACLE WORKERS, GREEN RIVER (totally unreleased tune) and LOVESLUG. (ML)
(Glitterhouse, Lange Str. 41, 3471 Lavenforde, W. GERMANY)

**V/A - "New Breed" cassette**

Heaven for all you NYHC fans: 20 of the newest and up-and-coming NYHC bands. Sound quality varies a bit, but most play it hard and fast. Included are BEYOND, ABSOLUTION, OUTBURST, and more. Lyric book included. Good job! (WG)
(Urban Style, FDR Station, Box 1721, NY, NY 10122)

**V/A - "North Atlantic Noise Attack" 2LP**

Actually, this is a full LP plus a 12". The LP consists of UK bands like RIPCORD, INTENSE DEGREE, VISIONS OF CHANGE, CIVILISED SOCIETY?, HERESY, NAPALM DEATH, CONCRETE SOX and more, while the 12" contains the U.S. bands: SEPTIC DEATH, TRANSGRESSION, FEAR ITSELF, NO FRAUD, DESECRATION and ADVERSITY. As you might've guessed, it's a thrashfest of noise and power.(TY)
(Manic Ears, PO Box 531, Bristol BS 99 1NG, England)

**V/A - "The World's in Shreds Vol 3" EP**

This latest installment covers the current Fresno HC scene. Included are 1 song each by CAPITOL PUNISHMENT, S.A.D. BOYZ, PLAID RETINA, SLUT VINYL, ABDUCTED CHILDREN, and KONDOM NATION. It's safe to say that CAP-PUN has had a big impact on local bands, which is a plus in my book! (TY)
(Shredder Records c/o Blacklist Mailorder)

**VEGTABLE SPIT 'We're Not for You"- cassette**

Even though these clowns have a song called "Skate or Die", they've got something pretty good happening here. An upbeat sound with good power. (WG)
(Weasle, 515 Jackson St., Medford, WI 54451)

**VERTIGO - "Two Lives" EP**

Slow, churning, with great crashing chords on the title track, while the flip contains 2 tracks--one in a FLIPPER vein, and the other is fast, almost frantic, with scratchy noisy guitar. Good vinyl debut. (TY)
(Skidmark Records, 3622 Grand Ave. S., Mpls, Mn 55409)

**WHITE FLAG - "Skate Across Europe" EP**

More live stuff from their European tour of 2 years ago. Decent sound quality, good energy, more rocking than a lot of their more recent studio material.(TY)
(Doug Moody Productions, PO Box 1596, San Marcos CCA 92069)

# RADIO ARTICLES

## HARDCORE ·fm cable 96.3 WMMR RADIO HARDCORE

**THD Radio Hour Mondays 10pm-12mid**
**WMMR 96.3 FM Cable in glorius stereo**

THD Radio used to be THD Zine, but we won't get into that. We're thinking about putting another issue out, but between the four of us there is still very little time. The four of us being Tip, Jason, T. Face, and Doug. The THD Radio Hour is actually two hours long, and loads of fun. It's almost kind of four hours long, sort of because we play two hours of rotation after the show (but it's usually a wacky 2 hours). WMMR is generally a "college rock" radio station specializing in "alternative music". Oops, did I say radio station? We're actually an FM cable station, which means our listeners must have cable TV, and then hook up an FM cable splitter tween the cable box and stereo. It's supereasy to do and the splitter is free, but some mudsloths don't take the time, and consequently suffer (by not receiving the show).

One great advantage to FM cable radio is that we are not regulated by the FCC, and we can pretty much get away with anything. The THD show, in particular, can maintain its "immature and unprofessional" format.

We started out small, but we got a lot of support from local listeners and people at the station. The show features mostly "punk rock", "hardcore", and stuff that normally doesn't get airplay even on "alternative" stations.

In addition to our musical format, we have in studio guests who represent various aspects of the Minneapolis musical scene. Recently our guests have included the Libido Boyz, Todd from Roadrunner Records (our gracious sponsor), and Dan and Mark from Alternative Scene Zine. Coming up soon will be Deformed Youth, Blind Approach, and Psychopath.

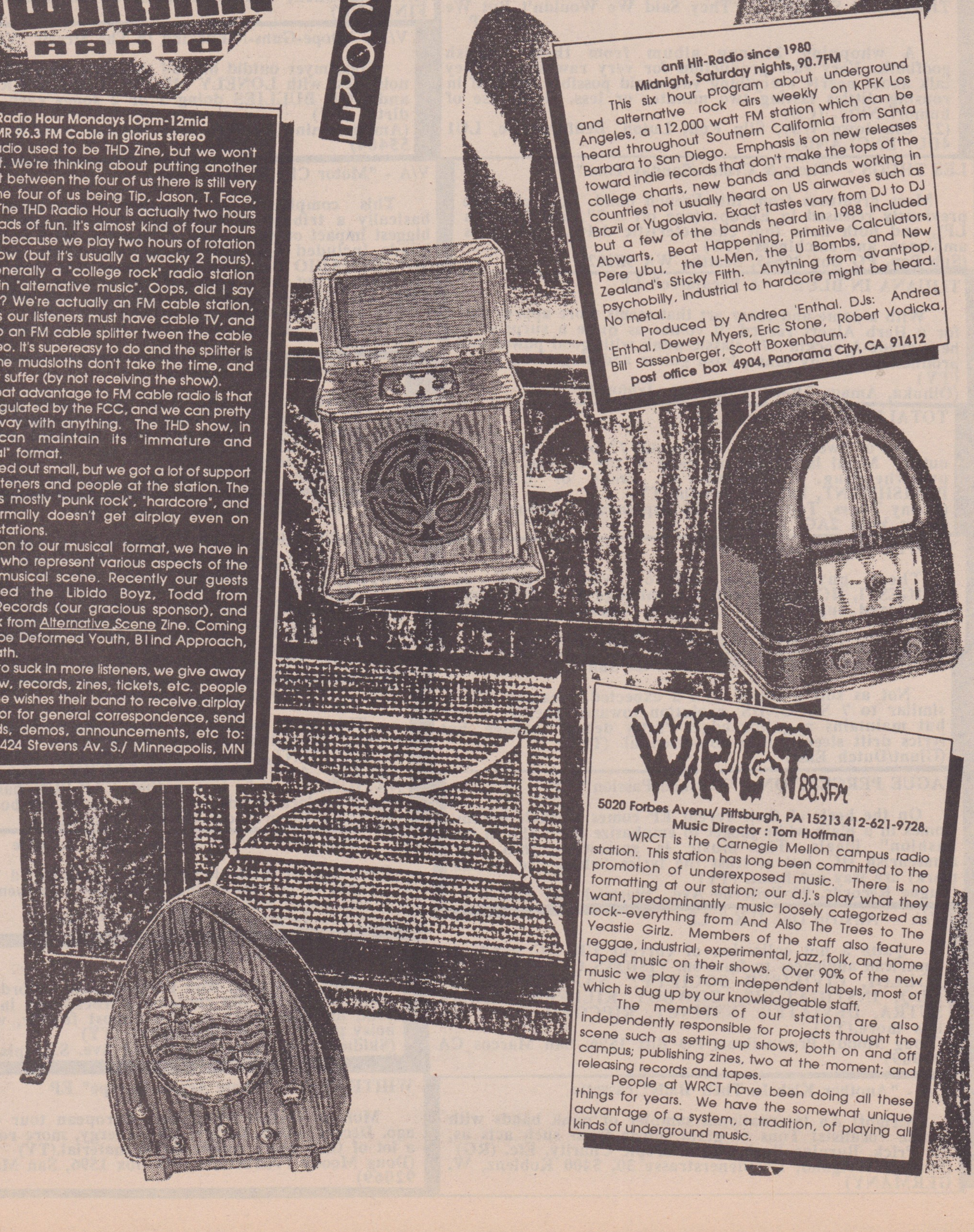
In order to suck in more listeners, we give away stuff. You know, records, zines, tickets, etc. people dig it. If anyone wishes their band to receive airplay on our show, or for general correspondence, send letters, records, demos, announcements, etc to: THD RADIO/ 4424 Stevens Av. S./ Minneapolis, MN 55409

## 12 O'Clock Rock 90.7

**anti Hit-Radio since 1980**
**Midnight, Saturday nights, 90.7FM**

This six hour program about underground and alternative rock airs weekly on KPFK Los Angeles, a 112,000 watt FM station which can be heard throughout Soutnern California from Santa Barbara to San Diego. Emphasis is on new releases toward indie records that don't make the tops of the college charts, new bands and bands working in countries not usually heard on US airwaves such as Brazil or Yugoslavia. Exact tastes vary from DJ to DJ but a few of the bands heard in 1988 included Abwarts, Beat Happening, Primitive Calculators, Pere Ubu, the U-Men, the U Bombs, and New Zealand's Sticky Filth. Anytning from avantpop, psychobilly, industrial to hardcore might be heard. No metal.

Produced by Andrea 'Enthal. DJs: Andrea 'Enthal, Dewey Myers, Eric Stone, Robert Vodicka, Bill Sassenberger, Scott Boxenbaum.
**post office box 4904, Panorama City, CA 91412**



## WRCT 88.3FM

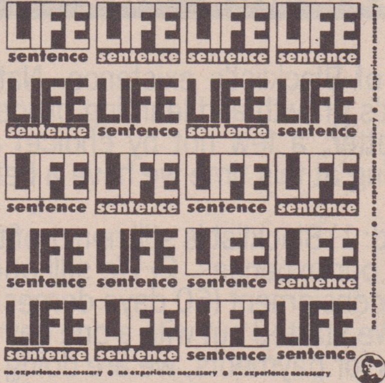
**5020 Forbes Avenu/ Pittsburgh, PA 15213 412-621-9728.**
**Music Director : Tom Hoffman**

WRCT is the Carnegie Mellon campus radio station. This station has long been committed to the promotion of underexposed music. There is no formatting at our station; our d.j.'s play what they want, predominantly music loosely categorized as rock--everything from And Also The Trees to The Yeastie Girlz. Members of the staff also feature reggae, industrial, experimental, jazz, folk, and home taped music on their shows. Over 90% of the new music we play is from independent labels, most of which is dug up by our knowledgeable staff.

The members of our station are also independently responsible for projects throught the scene such as setting up shows, both on and off campus; publishing zines, two at the moment; and releasing records and tapes.

People at WRCT have been doing all these things for years. We have the somewhat unique advantage of a system, a tradition, of playing all kinds of underground music.

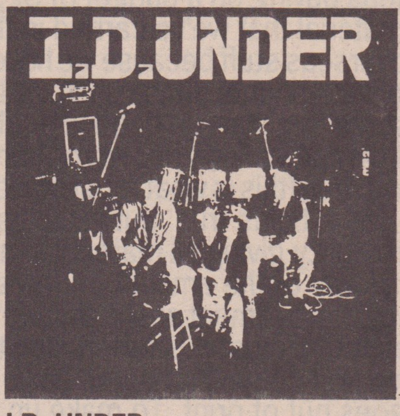
# The City of Chicago
## Breathing Down Your Neck



**LIFE SENTENCE**
**No Experience Necessary**
Loud, Fast, and Hard — The highly anticipated second release. 0 to 75 in no time . . . hear it and clock it!
**WTF 1744** LP/CASS/CD

**IMPULSE MANSLAUGHTER**
**Logical End**
Doomish, stripped down thrashcore beneath tortured vocals. Classic punk metal crossover. Contains a frightening version of the Stones "Gimmie Shelter".
**WTF 1743** LP/CASS/CD

**NO EMPATHY**
**Nothing Less Than Nothing at All**
Splintered vocals spewed over frantic thrash. A punk-converted metal mutation that is hard, fast, and extremely sarcastic.
**WTF 1738** LP/CASS



**I.D. UNDER**
**Genericide**
The raw edge of early punk meshed with the signature sound of the Rickenbacker Guitar creates the trademark that is exclusively I.D. UNDER
**WTF 1742** LP/CASS

### COMING SOON:

**BURNT OFFERING — Burnt Offering**
Debut LP from this thrash metal band. A collage of sex, violence, and speed.

**LOST CAUSE — Chicks Go Wild**
A punk metal rap extravaganza featuring the sizzling guitar work of M.O.D.'s Louie Svitek.

**WHITE PIGS — Songs Of Sin**
First full length LP featuring the legendary metal re-working of the "Munsters Theme".

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# BLACKLIST MAILORDER

181 SHIPLEY ST.
SAN FRANCISCO
CA 94107
415-957-9390

May 15th, 1989 will be the one year mark of Blacklist's existence. Naturally, a lot has happened in these past months concerning Blacklist's growth and learning process. Some of our orignal ideas have been modified (most for the better, a few not by choice) as we've gained experience with what we're trying to do, but if anything at this time we have a better focus on our main goals.

To update eveyone, here's what hasn't changed: 1) Blacklist is still non-profit. All work is done by volunteers and all money made goes to covering our expenses. 2) We still operate with a 20% mark up on every item we carry. 3) We still work on consigment (60 days domestic & 90 days for overseas). 4) We still fill orders as fast as possible. We started out with a one day turn around goal which has now developed into a 2-3 day reality. 5) As for payments, we are doing our best to keep up with the work load. It's not like we don't have the money to pay but sometimes find ourselves short of people able to do the accounting/bookeeping work (which is a lot!), but we recently switched to an easier computer program that makes this task less overwelming.

As for changes: 1) In March we started to pay off our debt (to get Blacklist started, Maximum Rock N Roll loaned us $10,000 and Mordam loaned us $5,000). To accomodate this liability, we've put the overseas buying on a budget of $2,000 a month (which isn't much considering the amount of overseas material that we've carried in the past and the enormous postage costs). We chose to cut down on overseas stuff because we have a no return policy for it and in many ways a high financial risk to keep large amounts on the shelf. At this point in time, after paying our costs (rent, phone bill, supplies, postage and start up debt), Blacklist is breaking even. 2) Although it's not a hardlined rule, the stock that we carry mainly has its roots in punk, garage, power pop, psych rock and various forms of underground rock (this is what most of the volunteers listen to and are involved with). As for printed material, the same holds true but includes a lot of political and artistic material. 3) We're stricted with our return policy giving all material a maximum chance of 120 days. If after this time period we still have a majority of the amount on the shelves, it goes back!

Points of improvement or shit that we're still trying to master: 1) We still issue more credit slips than we like although most customers don't complain. As you can guess, some material goes really fast and is on a first come/first serve basis, other times labels take a while to send a reorder or the stuff simply goes out of print. To make up for the hassles of credit we will send a refund upon the customers request. 2) We would like to establish better contact with labels to avoid any possible delays. It would be great if we could work it out so the labels call us to check on reodering stock. 3) In the future we're going to do our best to keep up on new material but of course any help (sending promos) from the labels themselves would be great. 4) To get Alternative Tentacles to play better music in their part of the warehouse.

Needless to say (but we're going to anyway) we would like to thank those who have supported Blacklist and its efforts—this goes to the customers, labels, zines and bands. Needless to say (but we're still going to mention it anyhow) we've come across a few people who take Blacklist for granted and do their best to complain and hassle us over the littlest things, so fuck off to those types and we'll move on.

With all the struggling, headaches, pressure, mail and self-education, we know that Blacklist has accomplished a lot in the last year. If nothing else, Blacklist has set an example that it's possible to distibute material cheaply, responsibly and honestly. Blacklist is proof that people still care enough about independent music/ideas to donate their time and skills to keep it independent.

One last thing....we can guarantee you that we're not going away anytime soon.

The Blacklist Crew

BLACKLIST is a non-profit mailorder operation that is fighting the clampdown on independent releases by establishing a true independent mailorder operation that pays on time and keeps things to a grass roots level. We carry an ever-growing selection of punk, hardcore, noise, psych, post punk and powerpop from around the world, plus a large selection of fanzines, books, mags, and political journals. We operate with a low 20% mark-up on all material and fill orders within a three days of receiving them. We have new material coming in everyday!

1) THIS IS JUST A SAMPLE OF WHAT WE CARRY. FOR OUR COMPLETE 34 PAGE CATALOG SEND $1.00,(IF YOU LIVE IN CANADA OR MEXICO SEND $2.00 AND IF YOUR FROM OVERSEAS SEND $3.00.

2) WHEN ORDERING PLEASE REMEMBER TO LIST PRICES NEXT TO SELECTIONS. FOR MATERIAL THAT WE'RE OUT OF PLEASE MAKE IT CLEAR IF YOU WANT A REFUND, CREDIT SLIP OR ALTERNATES (ALSO LIST PRICES!).

3) INTERESTED BANDS, LABELS, ZINES AND MAGAZINES: IF YOU ARE INTERESTED IN BEING INCLUDED, PLEASE SEND SAMPLES.

4) IF YOU LIVE IN THE AREA AND ARE INTERESTED IN DONATING TIME TO BLACKLIST PLEASE CALL TO ARRANGE A TIME FOR A ORIENTATION.

5) WE'VE GOTTEN A COUPLE ORDERS SENT BACK TO US DUE TO CONFUSION AND WE'VE YET TO HEAR FROM THE CUSTOMERS. HERE'S A LIST: GARVIS HILL IN KY., JIMMY GEORGIADS IN NEW YORK AND D.C. DEREK & MARK WHO ORDERED 2 7"S AND A CATALOG BUT FORGOT TO SEND THEIR ADDRESS.

6)IF YOU HAVE ANY PROBLEMS WITH YOUR ORDER, PLEASE CALL OR WRITE WITH DETAILS.

7)WE'RE GETTING 25-50 ORDERS A DAY! PLEASE BE PATIENT.

## POSTAL RATES FOR RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 6.5% sales tax.

| | U.S. of A. | Canada and Mexico | Europe and S. Amer | Asia and Australia | Over-seas surface |
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| • Initial charge, mixed (12's & 7") | 1.00 | 3.00 | 5.50 | 7.40 | 4.60 |
| • Initial charge 7"s only | 1.00 | 1.00 | 2.30 | 2.80 | 4.60 |
| • Each additional LP | 0.20 | 0.60 | 2.70 | 3.70 | 0.75 |
| • Each additional 7"er | 0.10 | 0.20 | 0.70 | 1.00 | 0.30 |

| Artist | Title | size | Price | Country |
|---|---|---|---|---|
| Acid Pigs/Short Fuse | Acid Pigs/Short Fuse | 7"EP | 2.40 | USA |
| Adrenalin OD | Crusin With Elvis... | LP | 7.35 | USA |
| Adrenalin OD | Theme From an Imaginary Western | 12"EP | 5.25 | USA |
| Again/Keep In Mind | Seen Not Heard | 7"EP | 2.40 | USA |
| Against Again | Apartheid in South Africa | LP | 5.95 | S. Africa |
| AGEN | Fortschritt | 12"EP | 6.00 | W. Germ |
| Agent 86 | Apartheid American Style | LP | 7.20 | USA |
| Amenity | 6 song EP | 7"EP | 1.70 | USA |
| Anti Toxin | The Enemy Is You | 7"EP | 2.40 | W. Germ. |
| Anti-toxin | The Tower | LP | 6.75 | W. Germ. |
| Antiseen | Blood of Freaks | 7"EP | 2.10 | USA |
| AntiSeen | Honor Among Thieves | LP | 7.25 | USA |
| Architects Office | Caswollen the Headhunter | LP | 3.60 | USA |
| Arsenal | Manipulator | 12"EP | 4.75 | USA |
| Artistic Decline | Random Violence | LP | 3.60 | USA |
| Artless | Crassdriver | LP | 8.05 | USA |
| Asexuals | Contemporary World | LP | 4.95 | Canada |
| Ataque Frontal | Ataque Frontal | 7"EP | 2.40 | Peru |
| Attanas | Alcoholica Intoxica | 7" EP | 3.15 | Finland |
| Attanas | Joulupukki | 7"EP | 2.55 | Finland |
| B.P. | Draft Beer...Not Me | LP | 6.00 | USA |
| Bad Attitude | A Long Way | 7"EP | 1.80 | W. Germ. |
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| Barn Av Regnbuen | Helter Og Skurker | flexi | 0.50 | Norway |
| Beefeater | House Burning Down | LP | 5.10 | USA |
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| Boskops | F.E.D.I.A | LP | 4.55 | W. Germ. |
| Boskops | Lauschgift | LP | 4.55 | W. Germ. |
| Boskops | Sol 12 | LP | 4.55 | W. Germ. |
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| Buzzcocks | Total Pop | LP,cass | 6.55 | UK |
| C.M.X. | Johannes Kastaja | 7"EP | | Finland |
| C.O.D. | Battlin The Incredible Great | 7" | 3.00 | Germany |
| C.O.D. | Who Needs The Moon | 7" | 3.00 | Germany |
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| Casualty | Challenge | 12EP | 9.80 | NZ |
| CCM | Into the Void | LP | 7.76 | Italy |
| Celibate Rifles | Celibate Rifles | LP | 9.60 | Australia |
| Celibate Rifles | Sioderoxylon | LP | 9.60 | Australia |
| Challenger Crew | Challenger Crew | 7"EP | 2.90 | W. Germ. |
| Clayton, Jeff (& the Slimegoats | Jeff Clayton & the Slimegoats | 7"EP | 3.00 | USA |
| CMX | Johannes Kastaja | 7"EP | 3.60 | Finland |
| Colera | e Natal!!? | LP | 4.40 | Brazil |
| Cosmic Wurst | Cosmic Wurst | 7"EP | 2.80 | France |
| Crimpshrine | Sleep, What's That? | 7"EP | 1.80 | USA |
| Crist | Powerdrive | 7" | 3.00 | Yugo. |
| Crowbar Salvation | Kiss the Brain | LP | 4.20 | USA |
| Crowd, The | Big Fish Stories | LP, Cass | 6.00 | USA |
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| Dag Nasty | Can I Say | LP,cass | 5.10 | USA |
| Dag Nasty | Wig Out At Denko's | LP,cass | 5.10 | USA |
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| Fifth Column | To Sir with Hate | LP | 7.55 | Canada |
| Filler | M.Y.H.C. | 7"EP | 2.65 | UK |
| Fixtures, The | Dangerous Music | LP | 3.60 | USA |
| FOD | Shatter Your Day | LP | 7.25 | USA |
| Forgotten Rebels | In Love With The System | LP | 5.85 | Canada |
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| Gwar | Hell-O | LP | 6.00 | USA |
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| Laughing Hyenas | You Can't Pray A Lie | LP | 6.00 | USA |
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| Loop | Fade Out | LP | 5.95 | England |
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| MDC | More Dead Cops | LP,cass | 5.10 | USA |
| Mice, The | Scooter | LP | 6.00 | USA |
| Modern Vending | Modern Vending | 7"EP | 1.80 | USA |
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| Scrawl | Plus, also, Too | LP | 5.95 | USA |
| Scream | Banging The Drum | LP,cass | 5.10 | USA |
| Shudder To Think | Curses | LP | 5.10 | USA |
| Sister Ray | Purgatory | 7" | 2.10 | USA |
| Skulls | Blacklight 13 | LP | 7.30 | USA |
| So Much Hate | Blind Alley | LP | 6.35 | Norway |
| Social Unrest | Mental Breakdown | LP | 7.20 | USA |
| Sore Throat | Unhindered by Talent | LP | 5.00 | England |
| Sore Throat | Unhindered by Talent | cass. | 5.00 | England |
| Spanks | Dogfood | LP | 4.00 | Belgium |
| Spongetunnel | 1989 | 7"EP | 1.80 | USA |
| SS-20 | Freddy | 7" | 2.40 | France |
| SS-20 | Vincent... | 7" | 2.40 | France |
| Starvation Army | Ticket To Oblivion | 12"EP | 4.80 | USA |
| Stench, The | Crazy Moon | LP | 5.00 | USA |
| Sticks and Stones | World To Be Saved | 7"EP | 3.60 | USA |
| Subhumans | EP-LP | LP | 6.56 | UK |
| Subhumans | World's Apart | LP | 7.16 | UK |
| Tar | Play to Win | 7" | 2.40 | USA |
| Thorns | Progress | 7"EP | 1.80 | USA |
| Toasters | Ska-Boom | LP | 6.25 | USA |
| Toczek, Nick | Intoczekated | LP | 7.16 | UK |
| Trebele Kicker | Pavement | 7"EP | 3.00 | USA |
| Troublemakers | Goteborg | 7"EP | 3.60 | Sweden |
| TT Task | Suicide | 7"EP | 3.95 | Sweden |
| Twenty Secon Sect | Get That Charge | LP | 4.20 | USA |
| UK Decay | For My Country | 7" | 2.35 | UK |
| UK Decay | Unexpected Guest | 7" | 2.35 | UK |
| Urge Overkill | Jesus Urge Overkill | LP | 5.90 | USA |
| V/A | ALF Is Watching...... | LP | 6.30 | Int'l |
| V/A | Bands only a Mutha could love | CD | 10.20 | USA |
| V/A | Beautiful Happiness | LP | 6.50 | Int'l |
| V/A | Brain of Stone | cass. | 3.70 | Int'l. |
| V/A | Consumer Blackmail #2 | 2cass. | 3.60 | Japan |
| V/A | Creme de la Scheme | Cass. | 4.00 | USA |
| V/A | Empty Skulls #2 | LP | 4.95 | USA |
| V/A | Flex Your Head | LP | 5.10 | USA |
| V/A | French Compilation | 7"EP | 3.60 | France |
| V/A | Hideous Freak Search...... | cass. | 3.70 | USA |
| V/A | Keine Experimente, Vol. 2 | LP | 6.20 | W. Germ |
| V/A | Life is a Joke vol.1 | LP | 6.20 | Int'l |
| V/A | Middle Class Uprising | LP | 6.20 | USA |
| V/A | Not So Hum Drum | LP | 7.20 | Austalia |
| V/A | NY Beat-Hit and Run | LP,cass | 5.55 | USA |
| V/A | Open Mind Surgery | LP | 7.16 | Int'l. |
| V/A | Suffer This | LP | 5.10 | USA |
| V/A | Tropical Viruses #2 | cass. | 3.70 | Brazil |
| V/A | Why March When You Can Riot? | LP | 7.20 | France |
| V/A | Skanking Around The World | LP | 8.00 | Int'l |
| Vague Perception | Crucify The Stupid | 7"EP | 1.30 | USA |
| Visions of Change | Visions of Change | LP | 8.00 | UK |
| Wipers | Is This Real | LP | 6.50 | USA |
| Wipers | Youth Of America | 12"EP | 6.50 | USA |
| World's In Shreds | Vol. 3 - Fresno | 7"EP | 2.40 | USA |
| Wretched | In Controlvce | 7"EP | 2.40 | Italy |

# VISUAL DISCRIMINATION

## "Step Back and Listen" 17 song LP. $8.00

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## Justice shall be served

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Contact Reason to Belive
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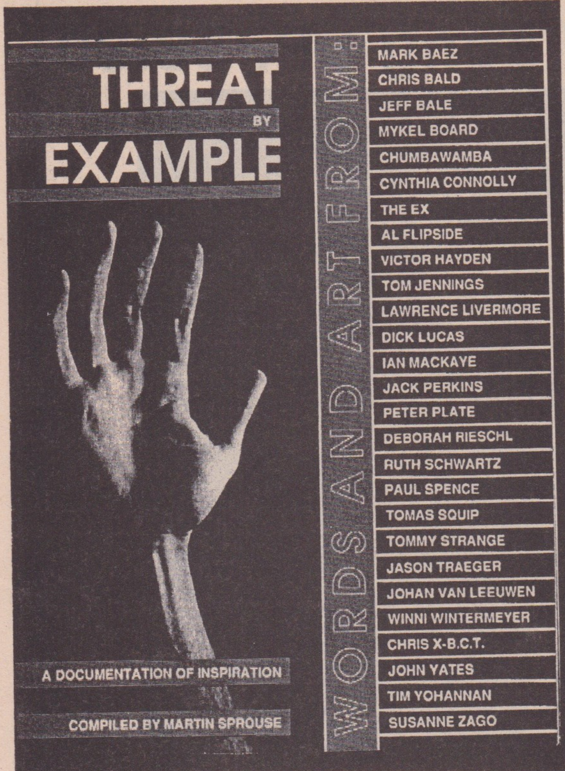
Harbor City, CA 90710

Reason to Believe 7 inch $3.00

Limited edition yellow vinyl.

# BOOK REVIEWS

**Reviewers: Tim Yohannan (TY), Joel Wing (JW), Martin Sprouse (MS), Steve Beaumont (SB), Jerod Pore (JP), Chuck Sperry (CS)**


THREAT BY EXAMPLE
A DOCUMENTATION OF INSPIRATION
COMPILED BY MARTIN SPROUSE
WORDS AND ART FROM:
MARK BAEZ
CHRIS BALD
JEFF BALE
MYKEL BOARD
CHUMBAWAMBA
CYNTHIA CONNOLLY
THE EX
AL FLIPSIDE
VICTOR HAYDEN
TOM JENNINGS
LAWRENCE LIVERMORE
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IAN MACKAYE
JACK PERKINS
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DEBORAH RIESCHL
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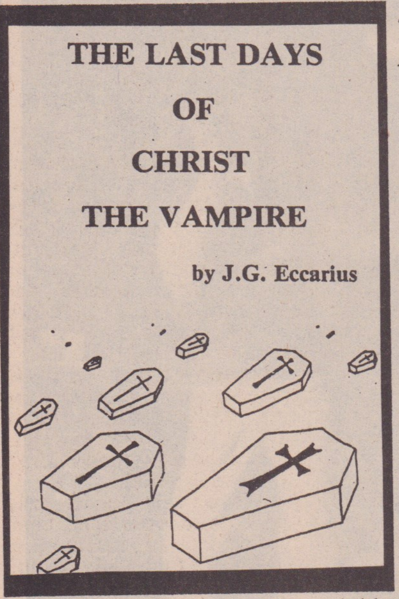
TOMAS SQUIP
TOMMY STRANGE
JASON TRAEGER
JOHAN VAN LEEUWEN
WINNI WINTERMEYER
CHRIS X-B.C.T.
JOHN YATES
TIM YOHANNAN
SUSANNE ZAGO

**Martin Sprouse, Threat By Example (Pressure Drop Press, PO Box 460754, S.F., CA 94146) 132 pp, $7 ppd US, $9 elsewhere)**

Martin put a year or so of hard work into his new publishing company's debut, a selection of essays, artwork, etc, by people who have inspired him from within the punk scene. In differing ways, these people (some well known, some not—see list on cover at left) communicate what motivates them, and Martin's hope is that in turn will spur others on. If nothing else, you'll be able to get an insight into the personal side of many of the contributors, making this quite different reading than you'd find in any other punk-related print form.

As well as interesting reading, this is a good looking volume. Martin swears this is the final chapter in his "black bar" constructivist graphic phase, so he went all out here and the result is visually simple yet striking.

Highly recommended, not only for the variety of life experiences and artistic expression, but also for a few good laughs at some of our expenses. Well worth the money, and only available by direct mailorder. (TY)

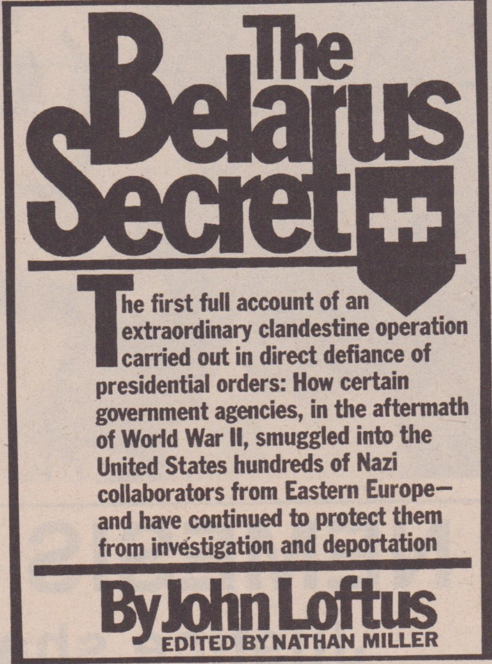

THE LAST DAYS
OF
CHRIST
THE VAMPIRE
by J.G. Eccarius

**J.G. Edcarius, *The Last Days of Christ the Vampire,* III Publishing, P.O. Box 8362, San Diego, CA 92102 180 pp., $5.95**

Being an avowed atheist and frequent blasphemer, I knew I had to buy this book just as soon as I saw the ad in these very pages. It was not, however, what I expected. For some reason, I had convinced myself that what I had ordered was an off-the-cuff study of the Christ myth. What I received instead was a strange novel about a group of Americans who set off around the globe to prove to the world that Jesus Ohrist and his followers are, in fact, vampires.

The book itself is oddly written, crude in parts and stylistically wonderful in others. This, along with the use of a pseudonym for the author (Eccarius was, I believe, a biblical name given to Jesus), makes one tend to believe that more than one person was involved in the writing. Nonetheless, this is classic Punk fiction. All the proper things are mentioned including a defense of anarchism, a few references to vegetarianism, a little self-styled commie-bashing, and, of course, atheism aplenty. The problem, however, is that it's not a good book. The story goes all over the place with so little cohesion at times that the reader is sorely in danger of getting co:mpletely lost. Ideally, *The Last Days of Christ the Vampire* should have been about twice as long as it is and given far more room for character development. But the world is far from ideal and so is this book.

Now let me tell you why you should buy this book. Despite all the criticism I've unloaded above, this is an interesting book worth having if only for the stares it draws on public transit. The plot, though utterly unbelievable, is fun enough and brings up some points the author(s?) probably had no intention of dealing with. Though I wouldn't recommend going into debt to own Tlhe Last Days..., it is worth getting if you've got six bucks and a little time you're not doing anything with. Just be sure of one thing, read it on the bus. (SB)


The Belarus Secret
The first full account of an extraordinary clandestine operation carried out in direct defiance of presidential orders: How certain government agencies, in the aftermath of World War II, smuggled into the United States hundreds of Nazi collaborators from Eastern Europe—and have continued to protect them from investigation and deportation
By John Loftus
EDITED BY NATHAN MILLER

**John Loftus; Edited by Nathan Miller. *The Belarus Secret*. (New York: Alfred A. Knopf, 1985), 198pp., $15.95.**

In the late seventies, accusations began appearing that accused the United States of harboring Nazi war criminals after World War II. The publicity generated from these accusations led to the establishment of a Congressional committee to research these claims and also of a special section within the Criminal Division of the Justice Department to hunt down any Nazis that might be residing within the U.S. This special section became known as the Office of Special Investigations, OSI, in 1979.

One of the first cases the OSI handled was the accusation that hundreds of Belorussian Nazi collaborators were residing in New Jersey as American citizens. John Loftus was the prosecutor who headed this investigation; and when it was completed, he wrote this book, *The Belarus Secret.*

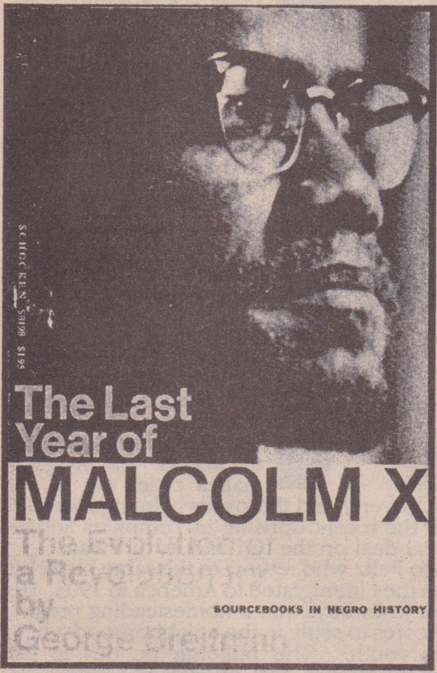
According to Mr. Loftus's investigation, hundreds of Belorussian Nazi collaborators had been funneled into the United States after World War II by the State Department to take part in training for a secret guerrilla army that was to fight behind the Soviet lines if World War III ever came about. The two individuals singled out by Mr. Loftus for arranging this immigration of war criminals to the U.S. were Frank Wisner, head of the Office of Policy Coordination, a department nominally under the control of the State Department but more in line with the CIA which it eventually became a part of, and George Kennan, head of the State Department's Policy Planning Staff.

These two well known and influential individuals, working together, formulated and constructed a guerrilla force of Eastern Europeans who had fled the advancing Russians at the end of WW II and who were residing in displaced persons camps in Germany. Most of those chosen for this guerrilla force were Nazi collaborators who had been in SS cadres, such as the SS Belarus Brigade made up of Belorussians, during the war. Eventually, Frank Wisner brought a large number of these guerrillas to the United States for more extensive training than could be offered in Germany. This process involved extensive deception and breaking of U.S. laws, as President Truman and the Congress had set up elaborate laws to try to prevent any former Nazis from entering the United States. Once the Office of the Policy Coordination and Kennan's Policy Planning Staff had brought the Nazi collaborators over to the U.S., they set out to become U.S. citizens and ended up settling on the East Coast. Eventually, the OSI began investigating them; and a long process of deportations began during the early eighties.

As stated above, Mr. Loftus blames the State Department for the resettlement of Nazis in the United States. He contends that the CIA and the Army's Counter Intelligence Corps (CIC) had nothing to do with the entry of these war criminals. Yet, new evidence has shown that both the CIA and and the CIC had extensive dealings with these Nazis after WW II. The faultiness of Mr. Loftus' belief in the innocence of the CIA and CIC had to become evident even to himself when he began to write about the CIA and the entry of war criminals within the same sentences.

Still, *The Belarus Secret* is a thorough book which provides valuable information on the background, reasons for, and status of Nazis who entered the United States under the guise of the government's secret army of guerrilla fighters. Mr. Loftus also provides revealing data on the ongoing process of deception carried out by the U.S. intelligence community as it attempts to cover up its dealings with these war criminals.

*The Belarus Secret* is a very important book in understanding how the U.S. moved from fighting Nazis during World War II to embracing these same fascists and fascist-sympathizers as the U.S. perceived a new enemy on the horizon, the Soviet Union. As Mr. Loftus states, "Congress and the American people must know this much: The unlocking of the Belarus secret is not the end of the conspiracy. It is only the beginning." There are still countless other war criminals residing within the U.S. This shadowy part of our history is only now becoming known to the public, and is an important lesson in two Cold War ethics that still permeate our society: the U.S. turns a blind eye to fascism, and that any ends justify the means when it comes to national security. (JW)


The Last Year of MALCOLM X

The Evolution of a Revolutionary

by George Breitman

SOURCEBOOKS IN NEGRO HISTORY

SCHOCKEN SB108 $1.95

**George Breitman. *The Last Year of Malcolm X; The Evolution of a Revolutionary*. (New York: Schocken Books, 1967), 169pp., $1.95.**

Malcolm X was one of the most outspoken and controversial leaders of his time. While he was alive, Malcolm incited the malice of both black and white liberals but also the love and respect of many inner city African Americans. When Malcolm X was killed in 1966, he was embarking on a new path in his life, one of political action and organization within the black community of the United States through his Organization of Afro-American Unity. It is about this period that George Breitman decided to write *The Last Year of Malcolm X; The Evolution of a Revolutionary.*

In Breitman's eyes, Malcolm went through three stages in his life. The first was his time as a leader in the Nation of the Islam, the second was a transition period in which Malcolm traveled throughout Africa and the Middle East and re-evaluated his whole social, religious and political outlook, and finally, the third stage was marked by Malcolm's embarkment on organizing a nation-wide Black Nationalist movement. These progressions in Malcolm's philosophical outlook are discussed in detail in the first six chapters of *The Last Year of Malcom X*.

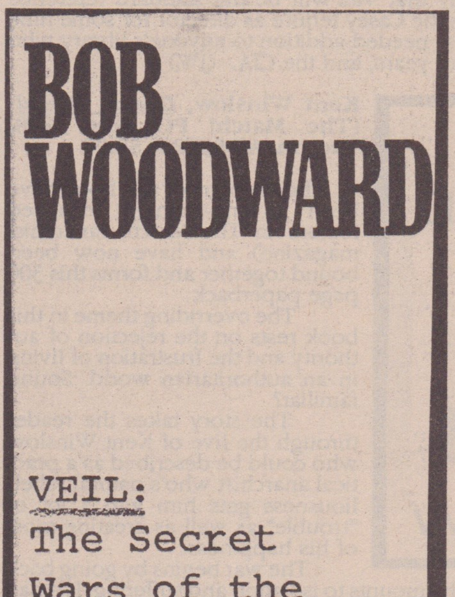
Malcolm, according to Breitman's interpretation, faced serious religious and political dilemmas when he was suspended by Elijah Muhammad, the leader of the Nation of Islam, for making a statement about President Kennedy's assassination. This led to the eventual split between the two as Malcolm left the Nation of Islam and started his own Moslem Mosque, Inc. This split and Malcolm's subsequent travels through Africa and the Middle East brought about profound changes in his outlooks. This period is marked as the "transition period" by Breitman. The main ideas Malcolm came to terms with were race relations, radicalism, and separatism.

Throughout this transition period, Malcolm continually expanded his thinking towards those subjects stated above. For example, the issue of race relations. While in the Nation of Islam, Malcolm had expounded the Black Muslim's view that all whites were inherently evil. This view went through a radical change in the last months of Malcolm's life as he traveled through Africa and the Middle East and met Muslisms and revolutionaries of all colors. These experiences made Malcolm re-evaulate his previous stance from one of rejection of all white help, to the acceptance of whites only after blacks had fully gained their political and economic independence, to his final position that African Americans could accept help from any person, no matter what their color, as long as that person was truly dedicated to the struggle for freedom of blacks in America. Breitman portrays this transition quite well using excerpts from various speeches by Malcolm. The first quotes by Malcolm relay his beliefs while in the Nation of Islam, while each succeeding excerpt shows the progression of his ideas until his final conclusion. This is the format used throughout the first six chapters by the author to portray the evolution of Malcolm's ideas.

Other important changes in Malcolm were his new leaning towards socialism, and his redefinition of Black Nationalism as not only the control of the politics and economy of black communities, but also a philosophical, cultural and psychological alighnment with Africa. These and the previously stated changes in Malcolm truly gave him a revolutionary perspective and goal with regard to the struggle of the African American in this country for human rights.

The last chapter and the succeeding apendi deal with Malcolm's critics and the statements and aims of the Organization of Afro-American Unity. These sections, with the exception of the aims and statements of the OAAU, represent the low points of the book as it consists of weak, liberal bashing responses to Malcolm's detractors. More intelligent responses could have been found and would have made a finer ending to the book.

In conclusion, as is aptly described in this book, Malcolm X truly went through a revolutionary process during his last year. Had he lived, Malcolm X could have truly forged a national organization of black and white radicals who could have changed the face of the nation. Yet, even without this realization, it is heartening to know that Malcolm went on to inspire the succeeding black power groups of the seventies, and is again being revived with the new generation of African Americans in this country. Knowledge of this great man and his struggle would be incomplete without this informative book by George Breitman. (JW)


BOB WOODWARD

VEIL:

The Secret Wars of the CIA 1981-1987

**Bob Woodward. *Veil: The Secret Wars of the CIA 1981-87*. (New York, London, Toronto, Sydney, Tokyo: Simon and Schuster, 1987), 544pp., $21.95.**

When Ronald Reagan was first elected president he made a point of re-envigorating the U.S. intelligence agencies which he believed had suffered since their public exposure during the early 1970s, especially under Jimmy Carter. For the task of rebuilding the CIA, Reagan chose his campaign manager William Casey, a former O.S.S. officer and a devout believer in the Cold War system of confrontation.

With Casey at the helm, the CIA more than doubled its budget and began a series of covert actions and intelligence gathering projects throughout the world in support of the Reagan Doctrine which stipulated the "roll back" of Communisim. (The same pronouncement had been made by President Eisenhower three decades earlier.) The first book to cover these covert operations of the Reagan era was Bob Woodward's book, *Veil: The Secret Wars of the CIA 1981-87*.

*Veil* covers a series of CIA operations throughout the world during the Reagan period in a bit of a jumbled manner, jumping from one subject to another. Yet, the main aspect of *Veil* is not its description of covert actions, but rather the portraint it draws of William Casey. As is known to most, Woodward based his book on more than a dozen interviews with the late CIA Director over several months.

As relayed by Woodward, Casey believed that only he and President Reagan knew how the world worked, and it was up to them to do whatever possible to turn back the menace of communism. Casey's main obstacles in fulfilling this task were the Congress, the press, the Secretary of State, and the Bureaucracy of his own Agency. This point of view was repeated over and over again in Woodward's book as Casey condemned the media and Congress for conspiring to inhibit the Reagan administration from carrying out a "by all means necessary" confrontation with the Russians by leaking stories and demanding to be informed of the CIA's latest adventures. As Casey put it, "Everyone was pissing on America."

The other notable story in *Veil* concerns the integrity of the

## BOOK REVIEWS

*Washington Post.* According to Bob Woodward, who is a *Post* managing editor, Ben Bradlee, the editor in chief, goes through an anxiety attack whenever he reviews a story that might provoke criticism. For example, the Ronald Pelton spy case.

Ronald Pelton was a former National Security Agency intelligence analyst. While he was working in the NSA, Pelton sold information to the Russians on a top secret, multi-million-dollar intelligence gathering operation being conducted by the CIA and the NSA in the Soviet Sea of Okhutsk. In 1985 Pelton was arrested by the FBI on a tip off from a KGB defector named Vitaly Yurchenko. When *Washington Post* reporters found out what Pelton had done they proceeded to write a story about it. When he read the story, Ben Bradlee went into a process of self-censorship. He didn't know if the *Post* should print such a story because it might be considered a breach of national security. More importantly, Bradlee was afraid the story would arouse press bashing by the anti-media Reagan administration. Faced with these feelings, Bradlee stayed the story until he could consult with officials in the White House. Finally, after talks and lunches with everyone from William Casey to National Security Advisor John Poindexter, the *Post* decided to run a very watered down story on the Pelton spy case, complete with editing advice from the government. This is a telling example of just how "independent" and "adversarial" our press has become when it comes to confronting our government. Ben Bradlee is a far cry from what he was when he gained national acclaim after letting his two reporters, Bob Woodward and Carl Bernstein, pursue the Watergate scandal.

The information provided in *Veil* is telling and extensive of not only the Reagan Doctrine, but also of press coverage of the Reagan Administration. It is likely that *Veil* will be the standard reference source on the CIA during the Casey tenure as director for some time to come. It is, therefore, a needed addition to anyone's library who is interested in the Reagan years, and the CIA. (JW)

DREAM
WORLD
KENT
WINSLOW

**Kent Winslow, *Dream World*, (The Match! PO Box 3488, Tucson, AZ 85722) $8.00**

The chapters of this book have been a long-running serialized feature in The Match! (anarchist magazine) and have now been bound together and forms this 300 page paperback.

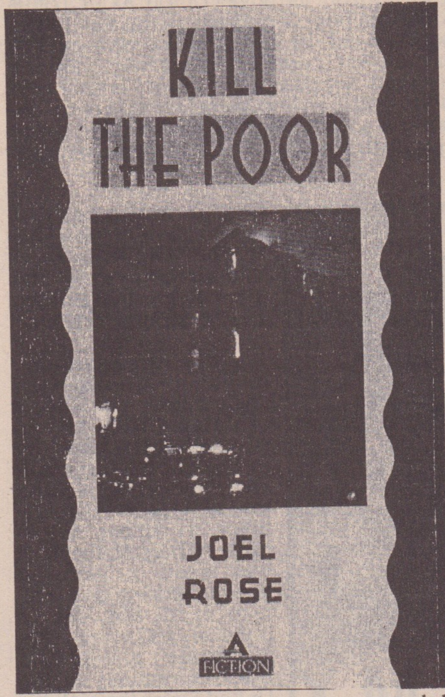
The overriding theme in this book rests on the rejection of authority and the frustration of living in an authoritarian world. Sound familiar?

The story takes the reader through the live of Kent Winslow who could be described as a practical anarchist who's natural rebelliousness gets him into a lot of "trouble" as well as creating most of his happiness.

The war begins by going back to Kent's childhood which amounts to isolation and suffering. His dad is nothing more than a selfish, violent, asshole who beats the shit out of his kid. This wonderful role model exploits Kent's labor and tries his best to keep him from gaining an education higher than his own. Kent escaped this hellhole which taxed a good amount of his youth. Only to find that his past childhood was an accurate scaled down version of the world as a whole.

As you turn the pages soon Kent is confronted with countless forms of oppression and realization including; college authorities, ROTC, The Viet Nam War, protests, police, political groups, sell outs, courts, sex, death, love and the lack of love, wimpy liberal and fucked up radicals. Don't get me wrong, these topics don't come at you at rapid-fire speed like an anarchist version of James Bond. They come subtlely yet raw, and very believable.

I found myself having a hard time putting this book down because to me it represents a compiled version of anyone's basic mentality who openly questions what is said and forced to be right. Good book. (MS)



**Joel Rose, *Kill the Poor*, (The Atlantic Monthly Press, 1988)**

From the Dead Kennedys' inscription at the beginning of this novel right down to the last sentence, Joel Rose's first book is a rapid-fire read. Rose's talent is the breezy, conversational tone that is so dense with emotion, information and structure that the hard work of building a book seems as natural and easy as a story told over multiple cups of coffee. For anyone who cares to know what it is like to live in New York City's Lower East Side this is the real article: a fat, chewy slice of experience.

It's all here; the politicos, homesteaders, bums, Wasps, Blacks, Jews, Ukranians, Puerto Ricans and Haitians slugging it out with gentrifiers, cops and dealers for a piece of the action. Kill the Poor makes order out of the twisted tragedy of grinding poverty and the overwhelming forces of corruption. And in light of the recent uprising in Tompkins Square Park, Rose gives you the real deal on the turf and its turf wars.

The story is about Jo-Jo Peltz who returns to the same block his grandparents lived on when they immigrated to America in 1903. His family thinks he's crazy, but Jo-Jo buys into a homesteading project, and besides he's got some scores to settle in the neighborhood where he spent his drugged-out youth. The building politics in the homestead are amazingly on the money - real, original and interesting. I lived in several homesteads in the same neighborhood, and Rose describes the homesteaders' inter-relationships with a clarity that doesn't sacrifice their complexity.

Most written accounts of homesteading life are off the mark. They are either patronizing or written out of pity for the homeless. Rose is just one of the folks.

Kill the Poor made me alternately homesick and glad I beat it out of NYC alive. It is packed full of street wisdom with understated style. Rose knows his territory and he's found the proper voice to use to show you around the 'Hood. (CS)

## VIDEOS

TAKE 2

**Reviewers: Brian Edge (BE), Last Will (LW)**

**V/A — SHIMMY DISC**

**1-3 songs each from the likes of BONGWATER, VELVET MONKEYS, SHOCKABILLY, BALL, GALAXIE 500, and 9 others (mostly bands on the Shimmy Disc label), including some amazing stuff from GWAR which almost makes this tape worth it by itself. Very good quality material here with an interesting mix of rapid fire montages and live material. Enough variety to hold one's interest throughout. Approx. 90 min., color and b&w, top quality footage and sound, xerox cover, plastic case. (BE)**

**(Shimmy Disc/ JAF Box 1187/ NYC, NY 10116)**

**PSYCHO — LIVE AT TT'S**

**30 min. of live footage of PSYCHO shot at TT's Sept. '87 and 30 min. of watching the drummer set up his equipment and blabber about nothing in particular along with the rest of the band. Approx. 60 min., good live footage (two cameras are used) and sound, color, cardstock case, xerox cover. (BE)**

**(Axction/ POB 623 Kendall Sq./ Cambridge, MA 02142)**

# MOVIE REVIEWS

## Cinema Notes

Rikki Sender

Here are some highlights from the recent San Francisco International Film Festival:

**FROM RUSSIA WITH ROCK**. In 1987, after several aborted attempts, Moscow hosted a rock'n'roll extravaganza called "Rock Panorama" which lasted several days. This event is the centerpiece of Finn Marjaana Mykkanen's documentary on rock music in the Soviet Union. While this film is recommended for the exposure it gives to what goes on over there, be forewarned that "rock music in the Soviet Union" covers the full spectrum of any oily sound from an electric guitar and very little of the music is stuff you're going to kill for to get your hands on.

The Soviet music scene is divided roughly into two categories, professional and non-professional, a distinction which more or less corresponds to what we know of as bands signed to major labels and then everybody else. Professionals appear to be State-controlled, e.g., how often they tour, what they sound like, and their appearance. This tampering keeps a lot of the more idealistic bands purposely in non-professional status. Early in the film a non-professional band member talks about the real fervor to be found in some Soviet bands today and then compares the Russian rock scene with what's going on in the West, where he thinks rock'n'roll has been pretty much sucked dry of its energy and purpose. This sentiment naturally got a good rise out of the audience, but I disagree.

Although I feel that Western punk culture is pretty much over the hill, the Soviet version of music rebellion is little more than a wholesale adoption of the message and manner of the West. There's nothing happening there that speaks of an experience specific to Eastern block adolescence. It isn't the music or the message in this film that is eye-opening but rather the fact that it is allowed to happen at all. . .anyway, maybe I'll be more convinced of Soviet fervor when they create a way of expressing it which hasn't already been seen and heard so many times before.

Still, there are some good things here, starting with the 60's-era record producer Stas Namin who wins a contract from the State and then goes about assembling a band (Gorky Park) to sign it, a Soviet heavy metal band whose gig is juxtaposed with that of the visiting Uriah Heep, and a performance by Avia, a band who is like Dada meets Devo. The most inspiring moments come from the lead singer of Va Bank (see MRR 59), a band whose sound comes closest to hardcore, as well as the story of Nautilus Pompilius, a Siberian band who come to Moscow, take it by storm, get catapulted into professional star-status, and then walk away from it all.

**EARTH GIRLS ARE EASY**, Julien Temple. If you've ever seen anything by Julien Temple you know his style, and if you haven't you can check this film out when it gets general distribution in May — I bet it's going to be a big hit.

The basic story is what happens when some horny aliens land in a Valley girl's swimming pool: it's camp to distraction, a comic book come to life and without reservation the best spoof on Southern California living yet. Lots of bright colors, crazy choreography and B-52's-like music. I wouldn't be surprised if segments make it on to MTV, especially a killer piece on the beach "I'm a Blonde." It stars Jeff Goldblum and Geena Davis, who you last saw together in **THE FLY**.

**A BITTER MESSAGE OF HOPELESS GRIEF**. Directed and edited by Jonathan Reiss, this short is a project done with Survival Research Laboratories in San Francisco. Awesome is an over-worked word but I don't know how else to describe this. . .there are moments of beauty and moments of horror, rotors gyrating, dead animals macerated in the steel jaws of faceless machines, fire, red walls, unstoppable sliding anthropods, a lovely pool of water and a great industrial noise track. Also great camera work and some cool constructivist shots.

Not a human limb in the lot, some may find this the ultimate expression of alienation, but the film will definitely elicit an experience. I just hope that when the Armageddon comes S.R.L. is on our side. . .

**DICK**, Jo Menell. A 15-minute short comprised entirely of shots of men's dicks, courtesy of the streets of San Francisco. As you may or may not know, they come in all sorts of shapes and sizes. On the sound track are scores of women responding to such questions as "What does it remind you of?" "What about the first time?" and "Do you wish you had one?" This film is really funny!

**TALES FROM THE GIMLI HOSPITAL**, Guy Maddin. The director of this film showed up in person at the screening and even though he looked normal enough, I suspect he's the bastard off-spring of Luis Buñuel and David Lynch. The film was supposedly inspired by Icelandic sagas, and if that's what they do on cold winter nights there, there's more weirdness to the world than you've every dreamed of before. Black and white with very little dialogue, it's a surreal hallucination of nurses, men with Frankenstein-looking disease scars , fish shampoo, angels, romps on the beach, love with a fat man and a pair of serious scissors, all spun through the memory of a demented nanny.

## Consume or Be Consumed

### Movies with Jerod Pore

After we die, we can spend all day Saturday watching drive-in specials from the fifties and sixties and Japanese asthetic SciFi markoffs.

**INFRAMAN** was produced in 1976 by a bunch of hyphenated Mandarian names (e.g. director Hua-Shaw) on a moderate Taiwanese budget. English dubbing by Peter Fernandez & E.H. Glass. Ugly rubber flying monster crashes in front of school bus then goes invisible. The earth cracks and a city of 10,000 people is destroyed. And this is in the first three minutes. Radio Shack™ technology nuclear control center is threatened by earthquakes. "Don't panic." Lights blink, moogs k-poing. Every available intelligence gathering device is focussed on Mount Devil just in time to watch giant paper maché monsters emerge and totally hot sex goddess blond Han dragon lady give the ultimatum. Professor Chang has about two lines, "Don't panic," and "I need a print out on . . ."

The infrastructure has been destroyed by fire. Cast of characters from typical Taipei mafioso ruling class plays super race intermixed of Atlantis and Mu preterhumans. Martial artist acrobat dancers in rubber suits. Male hunk, yet physicist, lead martyrs himself to become a weird mix of Bruce Lee, Ultra Man and The Six Million Dollar Man. He's the Kumming-Tang plastic super Jesus!

So how do you fight radioactive communist monsters from Mu? What do you use when faced with the will, determination and ability to destroy every man made structure on earth? With a crack team of motorcycle riding nuclear physicist kung fu priests! Of course.

By the force of some law known only in the East, the volkswagen eating mutants are still sent to their deaths under circular saws one by one.

Thanks to a retroactive Bat Media blitz, every hick potential kidnap victim could call the super secret hero by name.

Ultimately he falls to psychotronic x-ray laser temporal lobe therapy. The nuclear motorcycle riding kung fu physicists practice popular safety techniques on real cheesey southern Asian bikes. The supremely advanced mutants still rely on dynamite to destroy top secret installations while children play around the blasting cap strewn garbage dumps.

"The ingredients are from South Africa."

Hey, let's decorate a small yahcht with paper maché monsters and take a tour around the blatant Christian Symbolism.

All the cables . . . Kung fu monster marionette shadow play.

Then Roger Corman hung out with junkies, read "Naked Lunch" after seeing "The Fly" and synthesized the messy results into Wasp Woman. In which a barely fictional Mary Kay Cosmetics starts to hit the skids only to be saved by an old world scientist who finds the fountain of youth in the extract of wasp queen royal jelly. Times waits for no one. ProtoNazi aging beauty capitalist queen has immortality monkey chattering loudly on her back. A young woman's loyality is bought for a trifle. Heavily accented New York slut secretaries provoke intense muzak and dialogue about boring Saturday nights watching horror movies on TV. An old man sublimates gonad inspired discoveries. Like an old maid acting as a young girl she submits to the rôle of needle addict. Longing for the penetrating injection. Corporate purge espionage. "This bill for $2300 for enzyme extract . . ." Close up shots of hypodermic rigs are superimposed upon images of wasp colonies. "Why not increase the dosage." Ah, the bliss of youth junk. Beat score and small vices add complexities to angry young man in charcoal gray suit adman good guy persona. An unsupervised hit of wasp youth junk produces total free jazz swinging wildly over metamorphosis. New age ad campaign. Female bonding and forgiveness. "How old do I look?" "23!" Attack of the killer kitten from hell of Perez Prado style drums. Erroneous references are made to the infamous Monkey Gland transplant experiments. Mature aspect of the hero godhead holds the pipe of "Dobbs." While the young hero emulates the fashionable phenotype. Knocking, panicking, she's searching for her Man. Film Noir angles. The old man is troubled. A lonely walk, intense music, was it suicide? Or just an accident? Caring treachery leads to disaster. The private dick is a tight professional. Round up the usual suspects! O! the cruel ironies of fate. A positive side effect: each injection increases the size of the eyebrows. Wild pygmy wasp woman goes on the rampage. First she kills "Bob" the elder as the new lab director makes a crucial discovery. Comic relief janitor. Symptoms appear during a board meeting of boring old ways. A touching offer of sisterhood is made. Innuendo filled play cat bitch fight ends with "Hi, sweety puss." The edge is getting closer as paranoia rises. Janitor packs a pistol, but he's still the next noisy victim. Immortality monkey gets hungry. Corporate sex kitten president metamorphoses into vampiric wasp woman. The clues get more damning after each attack. Executives live in their offices. The chain of command creates parameters of disaster. Insect form assumes human hairstyle. A denial of insufficient technology. Childish label on combustable chemistry. The old scientist regains his sanity but dies in the process.

# BETTER TO REIGN IN HELL THAN SERVE IN HEAVEN

LATEST RELEASES

'HIATUS'
Peaceville Sampler
(VILE 6)

THE PEACEVILLE SAMPLER.
'HIATUS'

AXEGRINDER
'Rise of the Serpent Men'
(VILE 7)

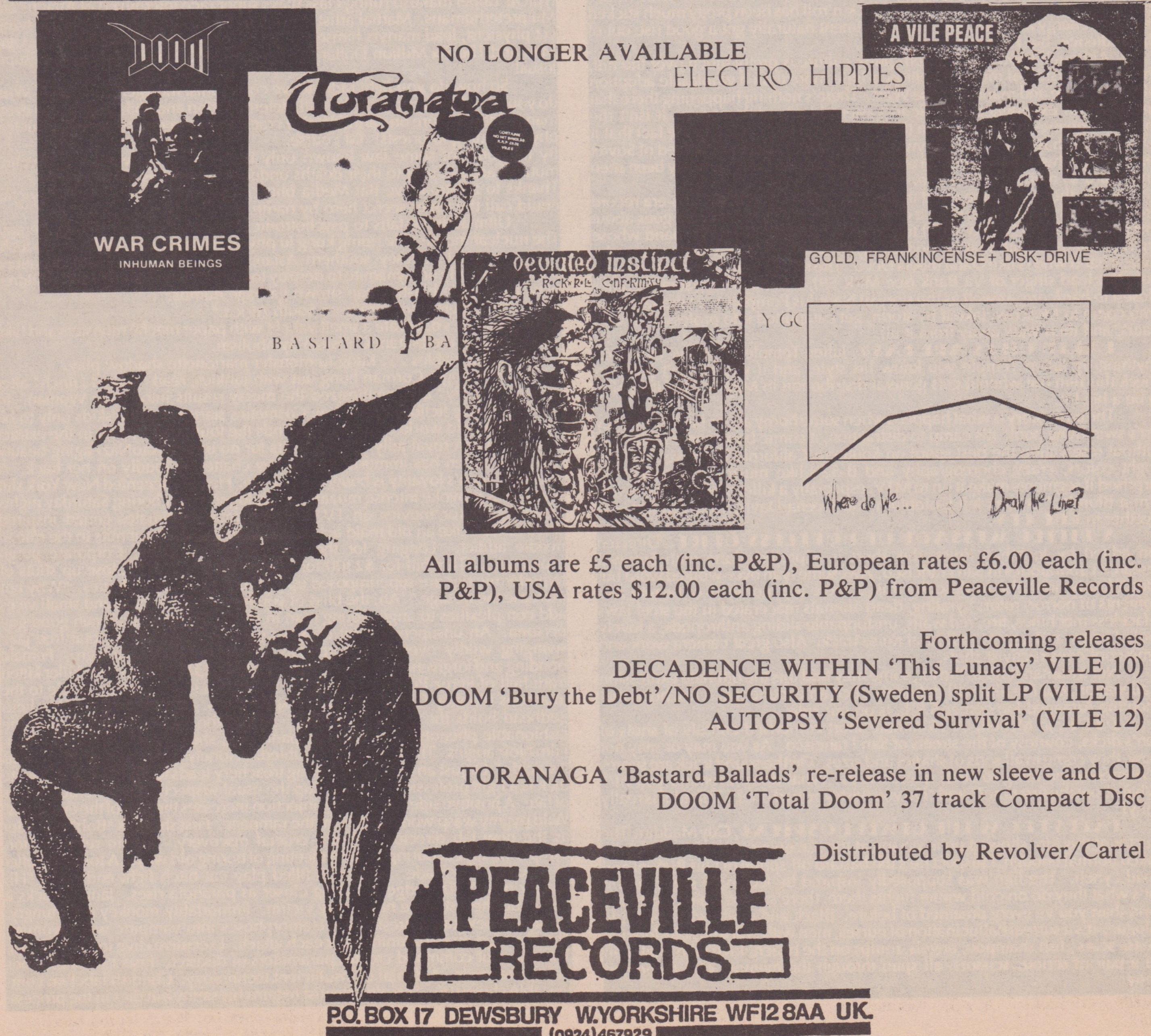
EXTRA HOT SAUCE
'Taco of Death'
(VILE 8)

EXTRA HOT SAUCE

INSURRECTION
'Insurrection'
(VILE 9)

INSURRECTION

NO LONGER AVAILABLE


DOOM
WAR CRIMES
INHUMAN BEINGS
Toranaga
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GOLD, FRANKINCENSE + DISK-DRIVE
deviated instinct
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DOOM 'Bury the Debt'/NO SECURITY (Sweden) split LP (VILE 11)
AUTOPSY 'Severed Survival' (VILE 12)

TORANAGA 'Bastard Ballads' re-release in new sleeve and CD
DOOM 'Total Doom' 37 track Compact Disc

Distributed by Revolver/Cartel

**PEACEVILLE RECORDS**

P.O. BOX 17 DEWSBURY W.YORKSHIRE WF12 8AA UK.
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# BETWEEN THE LIONS

Ok, there were a couple fuck ups in past issue that need to be cleared up. First, Limited Potential fanzine was listed as Limited Watch. Secondly, the review of Ugly American fanzine got shafted bad (I received a nice hate letter from the editor) via wrong address, no listing of number of pages, printing process or paper size not to mention a few spelling mistakes...the correct address for those interested is Box 2061 / SSC / Pomona, NJ 08240

Now the basics...When you send in your zine for review please include a post paid price and make sure the address is clear. I only review zine that share some sort of common ground with the content of MRR. I encourage all zines to send a copy to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which reviews countless underground zines!

-Martin

**COMBAT STANCE** #2 / free-75¢ postage
8 1/2 x 11 - copied - 20 pgs.
The editors say they hate Connecticut, eat lots of meat, like fighting and don't like positive straight edgers. In this issue there is a Lifes Blood interviews, reviews, photos, a pro-cop article and some vicious slagging of Youth of Today that's funny in a vicious kind of way.
905 Stevens Ave. / Westfield, NJ 07090

**POSITIVE INFLUENCE** #2 / $1.50 ppd.
8 1/2 x 11 - copied - 18 pgs.
Interviews with Operation Ivy, Reason To Believe, Free Will, Positive Appoach, Head First and Misguided. This zine is mostly just interviews which tend to be good in covering the basic subjects but there is an article about vegetarianism and straight edge.
1031 Santa Cruz / San Pedro, CA 90731

**QQRYQ** #12 / trade only
5 1/2 x 8 1/2 - copied - 20 pgs. - Polish
A zine packed full of type. This issue contains interviews with Chumbawamba and the Instigators plus scene reports, opinions and some shots of Polish graffitti.
Piotr Wierzbicki / Przasnyska 14 m65 / 01-756 Warszawa / Poland

**RIPPING THRASH** #4 / $2.00 ppd.
7 x 8 1/2 - offset - 32 pgs.
Interviews with Heibel, Inferno, Raped Teengers and Rovsvett plus scene reports, reviews and a lot of photos. Good coverage and clean layout.
25 Elms Rd. / Burton-On-Trent / Staffs / DE15 9AQ / England

**COOL LOSER** #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
This first issue contains interviews with Ingrid from Bulimia Banquet and the Instigators, both which are good plus some art and opinions here and there.
30629 Rue de La Piecce / Rancho Palos Verdes, CA 90274

**HIGH SCHOOL IS A WASTELAND** #10 / 50¢ ppd.
8 1/2 x 11 - copied - 18 pgs.
Interviews with Dissent and T.F.C plus reviews, photos and opinions. Each issue of this zine is getting better and respectable consistent.
9325 Garrison Way / Eden Prarie, MN 55347

**FILTH** #1 / 75¢ ppd.
8 1/2 x 11 - copied - 28 pgs.
This first issue has interviews withTrouser Trout, Subterranean Records, Christ, Scraps and The Pocket Fishermen plus reviews, art and photos, A bit rough but shows promise.
Box 851 / 715 Stadium Dr. / San Antonio, TX 78284

**BURNT OFFERING** #3 / **ON LINE** #1 / $1.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
A special split issue by two zines. This issue has short interviews with Slapshot, Infest and Evasive Action plus articles and reviews.
21752 Pacific Coast Hwy. #13A / Huntington Bch, CA 92646

**SOCIAL MUTANTS** #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
This zine covers speed metal bands and has around five interviews. The reason why I'm listing this one is because the editor puts heavy emphasis on political peace groups which get as much coverage as the bands. Respectable.
Rt. I Box 245 / Honey Creek, IA 51542

**TRUTH EFFORT** #3 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A small zine that contains poetry, loads of zine reviews and a few record reviews plus a short interview with the Circle Jerks.
8 Bloomfield Dr. / Mont Holly, NJ 08060

**FIRE AT THE FIREHOUSE** #3 / trade
8 1/2 x 12 - copied - 18 pgs.
Interviews with Breaded Clams, Civil Decline, Cry of Terror, Lethal Overdose, Mass Confusion, No Remorse and more plus reviews and a good article about the New Zealand scene. Lots of local news!
c/o John Lutherborrough / P.O. Box 29 / Broken Hill / 2880 / NSW, Australia

**BEYOND THE GUTTER** #1 / $2.00 ppd.
8 1/2 x 12 - offset - 24 pgs.
Interviews with Andy C. and Paul who does Problem Child. Also in this issue are some interesting articles a bunch of reviews, news and opinions. Good.
J. Green / 4-7 Guunet Court / Muirhouse View / Ediaburg / EH9 4SG / Scotland

**AMERICAN SKINHEAD** #3 / $1.50 ppd.
8 1/2 x 11 - copied - 16 pgs.
A anti-racist zine that covers hardcore and ska. This issue contains interviews with The Reason, Judge Dread, Agnostic Front, Battle Scar, Skeletones, Kicker Boys and more.
7210 Jordon Ave. #C73 / Canoga Park, CA 91303

**SORTE ROSE** #10 / $1.00 ppd.
8 1/2 x 12 - offset - 24 pgs. - English
A great new issue that combines clean graphics, good interviews ("Life But How To Live It?"," Waste of Thought ", and "President Fetch"). A great zine contact list and loads of photos of European and North American bands. Worth reading and seeing.
Poul Paghsgade 23 / 3. th / DK 9000 Alborg / Denmark

**CIRCLE** #2 / free-25¢ postage
8 1/2 x 11 - copied - 10 pgs.
A short zine that has a Slap of Reality interview, reviews and various news clippings.
1256 113th Ave East / Tampa, FL 33612

**THE HAPPY THRASHER** #7 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
Interviews with Haedcore 918V, Headfirst and Annoyed plus opinions and reviews. I think it's great how the editor gives long reviews to zines. This zine is getting better!
2308 N. Sacramento / Orange, CA 92667

**FLIP SIDE** #59 / $2.00 ppd.
8 1/2 x 11 - newsprint - 52 pgs.
Another must issue...this one includes interviews with JFA, Neurosis, Bad Religion, Unforgiven, Lunachicks, RKL, No For An Answer and All. Of course, all the usuals are here including letters, reveiws, art, photos and local news. The graphics in the issue are clean and simple. Lots to read...get it!
P.O. Box 363 / Whittier, CA 90608

ANTENA KRZYKU
5
the ex
s.ignorant
ETC.

**ANTENA KRZYKU** #5 / trade
5 1/2 x 8 1/2 - copied - 32 pgs. - Polish
Another great zine from Poland. This issue includes interviews with The Ex, Steve Ignorant and more plus a lot of local news, opinions and political info.
Arek Marczynski / P.O. Box 1811 / 50-385 Wroctaw 46 / Poland

**IN EFFECT** #3 / $2.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
Solid coverage of the NYC hardcore scene via interviews Agnostic Front, Breakdown, Super Touch, Terminal Confusion plus reviews, photos and opinions. This is the epitome of big, bald, white male hardcore.
110-16 8th Ave. / College Point, NY 11356

**REDNECK DEATH** #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A short interview with 2 Car Family, reviews and some opinions.
P.O. Box 267 / Otisville, MI 48463

**SLAM** #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Tons of interviews including Napalm Death, Concrete Sox, Ripcord, Legion of Parasites and Lawnmower Death plus reviews and photos. Lots of up and coming crusties.
Dave / 31 Haroyd Rd. / Claygate / Esher / Surrey / KT10 CLQ / U.K.

**GIVE THANKS** #2 / $1.65 ppd.
8 1/2 x 11 - offset - 28 pgs.
A bold looking hardcore zine that has interviews with Slapshot, Life's Blood, Free Will, Krackdown and Our Gang plus some reviews and lots of big photos. Good job.
21 Dairy Rd. / Greenwich, CT 06830

**EAR OF CORN** #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews with Mannequin Beach, Hudifier and Big Scary Death plus reviews, photos and opinions. Good reading.
P.O. Box 2143 / Stow, OH 44224

**REIGNITION** #2 / $2.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
A good solid second effort that's made up of interviews with Swiz, Hard Stance, Insted, Blind Approach and Freewill plus reviews, photos and opinions. Watch for this one.
1163 E. First St. / Tustin, CA 92680

# FANZINE REVIEWS

**ANYTHIN' & EVERYTHIN'** #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with Stikky and Yerk plus comics and reviews. A simple but fun issue.
165 Newberry Cres. / Thunder Bay / Ont. / P7C 2EY / Canada

**INSIDE** #7 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
A really good issue that includes interviews with Gorilla Biscuits, Screaching Weasel, Shudder To Think, Outcrowd, Insight, Plastic Toys and more, all of which are worth reading. Also in this issue are the usual elements including reviews, scene reports and photos.
15 Van Saun Dr. / Trenton, NJ 08628

**GROUND-0** #3 / $1.50 ppd.
8 1/2 x 11 - offset - 22 pgs.
A good mixture of music and stories. This issue contains an interview with Bullet Lavolta, Trilogy of Terror plus reviews, letters, triva, an article about Bela Lugosia and several short stories.
634 Rickert Rd. / Sellersville, PA 18960

**NO WIN SITUATION** #1 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
This first issue starts out with a great theme, both Revelation Records and Sammich Records are interviewed, all of their records are reviewed and a complete discography listed. This issue also contains an interview with the band Big Gulp plus assorted other reviews. Good.
1271 Oakhurst Dr. / Slatington, PA 18080

**THIS ZINE SUCKS** #15 / $1.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Going strong for three years. This issue has short chats with Agnostic Front, Poisen Idea, 2 Car Family, Vision, Sockeye and more plus lots of reviews, opinions and music news. Good reading.
P.O. Box 7952 / West Trenton, NJ 08628

**MY ATTITUDE** #3 / $3.00 ppd.
8 1/2 x 12 - offset - 64 pgs. - Italian
A lot of interviews in this one such as: No For An Answer, Stige, Instigators, Reason To Believe, Majority of One, The Uprise and more. Plus articles, scene reports and photos.
Gianluca Tricarico, Via Giorgione 46 / 36100 Vicenza / Italy

**JOLLY ROGER** #1 / $3.00 ppd.
8 1/2 x 12 - offset - 28 pgs. - French
A very graphicaly clean zine that covers several types of underground music. This issue includes interviews with Dead Ends, Noodles, Agent Orange, Dossiers, Phobia and someone from MRR . Also reviews, political articles, opinions and news.. The layouts are simple, incorporate large photos, black bars and clean type. Good.
c/o Samuel Morin / 8 rue du plein air / Le pre de Boyse / 39300 Champagnole / France

**MOJ SWIAT** #9 / trade only
8 1/2 x 12 - newsprint - 22 pgs. - Polish
An amazing full color zine from Poland that contains several political articles and opinions. The layouts resemble something that Crass might of done in their early years but in color. Cool to look at!
c/o Marek Jaworski / Radzyriska 10/26 / 20-850 / Lublin / Poland

**TRIAL SIZE** #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Two interviews, one with The Sugarcubes and one with Bad Religion plus reviews and news clippings.
7101 W. 80th / L.A., CA 90045

**BONE DANCE** #4 / $1.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
Good interviews with Sonic Youth, Wipers and Big Stick plus reviews, short articles and art. Not bad for fourth issue.
630 Stoddard / East Lansing, MI 48823

**HEAD TRIP** #1 / $1.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
A good first issue that is crammed with interviews with Free Will, Dark Age, Forbidden, Point of Conception, Grimace Abortion and more.
609 N. Belmont Ave. / L.A., CA 90026

**THE CHILI PAPER** #2 / $2.00 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
A strange zines that gives most of its space to acid type drawings which incorpaorate humor and thought. This issue has interviews with Government Issue and The Love God.
c/o John Edelstein / Rd. #1 Box 138C / Stonington, CT 06378

**LOCAL DISTURBANCE** #2 / $1.25 ppd.
8 1/2 x 11 - copied - 24 pgs.
One of the better young coped zines this month. This issue includes interviews with GBH, Bad Religion, Adolescents and Beowulf plus reviews, photos and opinions. Clean layout.
P.O. Box 55 / Culver City, CA 90232

**TIME TO UNITE** #19 / free-75¢ postage
8 1/2 x 11 - copied - 24 pgs.
This issue seems to take a break from music and put more concern to politics via short articles, graphics, photos and news clippings. Get it.
P.O. Box 6188 / Fullerton, CA 92634

**UNIFIED SOCIETY** #3 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs.
Lots to read here including interviews with P.H.C., Infest, Pink Lincolns, The Krayones, Vomit Spots and more, plus all the usual zine ingredients.
5001 Concord / Corpus Christi, TX 78415

**ENGLAND 77** / $3.00 ppd.
8 1/2 x 12 - copied - 40 pgs.
A good collection of punk band photos from 1977 plus record covers and flyers. Most of the material was taken from various books and old zines. Fun to look at.
Dark Star Inc. / 85 Moseley Walk / Cookridge / Leeds 16 / W. Yorks / England

**DE NAR** montly / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 30 pgs. - Dutch
A close to complete documentaion of monthly political/music events in Belgium and Holland via articles, news, art and opinions.
Bunderdreef 2 / 1710 Dilbeek / Belgium

**SIR REALIST** #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
A good combination of news and fiction concerning politics, music and opinions.
P.O. Box 862 / Athens, OH 45701

**ON SITE** #6 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
A medium length interview with Tom Paine from Live Skull, a few articles and loads of reviews.
230 W. 105th St. #5C / NYC, NY 10025

**DEADROY** #1 / $3.00 ppd.
8 1/2 x 11 - copied - 80 pgs.
A great first issue that has short interviws with Doom, Sore Throat, Spazztic Blur, Slambodians, Breakaway and more plus articles & loads of reviews. The best part of this zine is the huge photo section.
3425 John Lee Lane / Modesto, CA 95350

**ALMOST NOTHING BUT RECORD AND TAPE REVIEWS** #6 / $2.50 ppd.
8 1/2 x 11 - offset - 36 pgs.
Mykel Board's sixth chapter of printed annoyance and entertainment. As in the past, Mykel's zine has countless reviews of all types of independent releases all of which get lengthly positive reviews. Towards the front of the zine there's a great letter section.
75 Bleecker St. / NYC, NY 10012

ALLENA
NAPALM DEATH
WHITE FLAG
ÄLGKVARN
RECENSIONER
ARTIKLAR
BUBBELBAD
BB
SUMMER 7
FEBRUARI 89
10 KRONOR

**BUBBEL BAD** #7 / $2.00 ppd.
8 1/2 x 11 - offset - 40 pgs. - Swedish
A great looking zine that claims to be coming out on a monthy basis. This issue contains interviews with Allena, Napalm Death, White Flag and Algkvarn plus a good bunch of reviews and photos. I can't read it but the layouts are better than average.
c/o David Andersson / Slefringevagen 36 A / 597 00 Atvidaberg / Sweden

WORLD WAR 3
#11
THE RIOT ISSUE

**WORLD WAR 3** # 11 / $3.00 ppd.
8 1/2 x 11 - newsprint - 108 pgs.
One of the best graphic/ political zines that I've come across. This is the "Riot Issue", so a lot of the material deals with the recent Tompkins Park riots that happened in NYC. Also contained here a great comic/article concerning Palestine and other oppressed countrie. Serious and worth reading!
P.O. Box 20271 / Tompkins Square / N.Y., NY 10009

**DOOMSDAY** #2 / $1.00 ppd.
7 x 8 1/2 - copied - 20 pgs.
A interesting mixture of topics. The cover article is about Bob Marley. Inside there are articles concerning squating, animal liberation and youth liberation all which are short but to the point.
5980 Sonnet Ct. / N. Ft. Myers, FL. 33903

# FANZINE REVIEWS

**NUCLEAR #2 / $1.00 ppd.**
7 x 8 1/2 - copied - 32 pgs.
A combination punk zine and skate zine. This issue has interviews with Capitol Punishment, The Lookouts, Rednecks in Pain and more plus photos, reviews and scene reports. The skate section has mostly just skate photos.
30848 Maple Dr. / Junction City, OR 97448

**JIGSAW #1 / 75¢ ppd.**
7 x 8 1/2 - copied - 12 pgs.
A small zine that interviews with Beat Happening and Beatkit plus various opinions. This could esily grow.
P.O. Box 2345 / Olympia, WA 98507

**SOMA #3 / $2.00 ppd.**
8 1/2 x 11 - offset - 20 pgs.
The contents of this zine are made up of fiction, opinions, reviews and art. Nice silkscreen job on the cover.
Ga. Tech Box 35526 / Atlanta, GA 30332

**EAR OF CORN #2 / $1.00 ppd.**
5 1/2 x 8 1/2 - copied - 24 pgs.
This small zine includes short interviews with GG Allin, Caroliner and Ism plus reviews and articles.
P.O. Box 2143 / Stow, OH 44224

**RAGMAN #11 / $1.25 ppd.**
6 1/2 x 9 3/4 - copied - 20 pgs.
Interviews with X-Men, Freaks, Blind Ignorence and Hellhound. Throughout the zine there are reviews, bits of art and political opinions.
1015 Wentworth / Green Bay, WI 54304

**C.O.D. #6 / $1.50 ppd.**
8 1/2 x 11 - copied - 20 pgs.
Mostly worthwhile interviews with Libido Boys, Dead Image, Rambunctious Function, Soldiers Comply and Subversive Energy plus reviews and large photos. Good local coverage.
510 12th St. / Menomonie, WI 54751

**IGNORANCE IS BLISS #1 / $1.50 ppd.**
7 x 8 1/2 - copied - 36 pgs.
A heavy emphasis on politics and bands that have political concerns. This issue has interviews with Cringer and Dead Silence plus loads of other reading material including reviews, poetry, articles and opinions. Good.
7182 Aspen Ave. / Mississauga / Ont. / Canada / L5N 5N8

**CRUCIAL UPDATE #12 / $1.00 ppd.**
8 1/2 x 11 - copied - 10 pgs.
Still kinda rough after 11 issues. This one centers on reviews, opinions and short stories. Good Effort.
4433 Saxon Dr. / New Smyrna Bch., FL 32069

**INTERREGNUM #1 / 75¢ ppd.**
7 x 8 1/2 - copied - 16 pgs.
A good small zine with long interviews with Shattered Silence and Political Asylum plus a report on Polish punk and a few reviews.
3175 W, 37th Ave. / Vancouver, B.C. / V6N 2V1 / Canada

**PROAGANDA #16 / $1.00 ppd.**
8 1/2 x 11 - copied - 9 pgs.
This zine claims they will print anything you send them. This issue contains strange clip art and news articles plus photos of mutilated body parts and a examanination of bondage graphics.
P.O.Box 1572 / Salem, VA 24153

**SIVULLINEN #8 / $2.00 ppd.**
5 1/2 x 8 1/2 - offset - 28 pgs. - English
A collection of political artwork and poemsfrom Mark Sikora, Neil Smith, John Yates, Daisey and more. Good production and theme.
Jouni Waarakangas / Poste Restante / 0098-Helsinki 98 / Finland

**DECONTROL #1 / $1.00 ppd.**
8 1/2 x 11 - copied - 12 pgs.
An all local (Atlanta) zine whose contents is like a long scene report that includes articles about local punk bands.
205 Dogwood Dr. / Lawrenceville, CA 30245

**SPEW #2 / $1.00 ppd.**
8 1/2 x 11 - newsprint - 24 pgs. This is the student/youth zine put out by the youth chapter of the War Resisters League. This issue has an interview with MDC plus several articles concerning sexism, racism, ecology and various liberation movements.
339 Lafayette St. / NY, NY 10012

**J.D.S #5 / $3.00 ppd.**
7 x 8 1/2 - copied - 56 pgs.
A hardcore homocore zine that communicates its message via articles, stories, letters, reviews and lots of art and photos. Lots to read and enjoy.
P.O. Box 1110 / Adelaide St. Stn. / Tor. / Ont. / Canada / M5C 2K5

**COLORBLIND #1 / $1.50 ppd.**
8 1/2 x 11 - copied - 48 pgs.
The first issue of this Anti Racist/ Sydicate Chicago zine includes several hard edged anti racist articles, editorials, news and opinions. This issue has an interview with Only The Strong, some record reviews and a listings of this groups main ideas. Good.
P.O. Box 11211 / Chiago, IL 60611

**CONTAX ONE #2 / $1.75 ppd.**
8 1/2 x 11 - copied - 30 pgs.
Interviews with Free Will, Upper Cut, Payback, War Zone, Direct and more. Yes, there's a heavy emphis on NYC hardcore.
12 Harriett Ln. E / Darien, CT 06820

**ALTERNATIVE #1 / $2.00 ppd.**
5 1/2 x 7 1/2 - copied - 68 pgs. - English
This zine is packed full of information including interviews with Chumbawamba, Instigators, Doom, President Fetch, Political Asylum, Visions of Change, DAN plus countless others. Also included are reviews, photos, articles and opinions. Great.
Badenerstr. 256 / 8004 Zurich / Swizerland

**WHO CARES ABOUT APATHY? #6 / 25¢ ppd.**
8 1/2 x 14 - copied - 2 pgs.
This is a sheet zine that has interviews with Satans Warriors and Sons of Ishmael plus some reviews.
93 Belleveue Ave. / Warwick, RI 02888

**THE LIGHT #1 / 2 IRCs**
5 1/2 x 8 1/2 - offset - 4 pgs.
A small newsletter that communicates local music news, reviews and addresses for zines and bands.
P.O. Box 132 / Acton / London W3 / England

**CRASH #2 $2.00 ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs. - Slavic
Interviews with KBO, Instigators, Crucial Youth, The Business, Codex of Death and more plus reviews and local news.
Novalija Arsen / Mis Irbina 5 / 71000 Sarajevo / Yugoslavia

**SHATTERED ISOLATION #2 / $1..0 ppd.**
8 1/2 x 11 - copied - 26 pgs.
The content here is made up of mostly reviews of zines and records with collage backgrounds and a couple political (animal rights) articles here and there.
723 N. Highland Ave. / Arlington Hieghts IL 60004

**HOOPA #3 / $1.50 ppd.**
8 1/2 x 11 - copied - 20 pgs.
Short interviews with Fugazi, King Face, Moral Crux and Sticks and Stones plus reviews and opinions. Good short intros to some wothwhile bands.
2870 Golf Circle / Emmaus, PA 18049

**THINK! #1 / 50¢ ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
This zine is made up of opinions, reviews and poetry plus some comics.
P.O. Box 2354 / Tulsa, OK 74101

HARDCOREMAGAZIN
MÄRZ 1989
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3.-DM
YOUTH OF TODAY
AGGRESSION
Sacred Reich
TARGET OF DEMAND
ANGRY RED PLANET
DESTINATION ZERO
LIFE TO HARD

**TRUST #17 / $3.00 ppd.**
8 1/2 x 12 - offset - 80 pgs - German/English
For those of you who don't know, this zine is one of the best punk zines existing at this time. The editors cover their local German scene, interview band from all over, print political articles and keepn up with a very thorough review section plus some great photos. This issue contains Youth of Today, Target of Demand, Angry Red Planet, Destination Zero and more. This issue comes with a Destination Zero flexi.
Salzmannstr. 53 / 8900 Augsburg / West Germany

Kabeljau
TO HAMBURG
a Transcontinentalload of grunters from Yorkshire to northern Germany
HAMLET
PRINZEN LINIEN

**KABELJAU #12 / $3.00 ppd.**
8 1/2 x 12 - offset - 44 pgs. - German
One of West Germany's top 5 zines. This issue contains interviews with Crist, Upset Noise, Sudden Impact, Extreme Noise Terror, Pobel Mobel, The Lurkers plus good articles, reviews, scene reports, local news and Photos.
Thomas Skubsch / Kielortring 20 b / 2000 Norderstedt / West Germany

**VIRGIN MEAT #7 / $1.00 ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
An artical, a couple of reviews and several pages of bad poetry.
5247 W. L-10 / Quartz Hill, CA 93536

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# CLASSIFIEDS

## 40 WORDS $2

**IMPULSE MANSLAUGHTER,** False Liberty, Disorderly Conduct, Ron Reckless, The Offenders, Maggot Sandwich. Famous hardcore of Punkland Sixxx. $1.25 ppd payable to Craig Hill, POB 361343, Milpitas, CA 95035 Outside US/Canada add $1.60 foreign airmail postage. No checks!!!

**? VERMONT HARDCORE ?** It's Rapid Fire Magazine: Vermont's HC Punk zine. Issue #3 Sex Pistols, Headlock interview. $1.25 Bands, Fanzines: trade your material for RFM! Send records, tapes, zines, video, cash donations to: RFM RD #2 Box 3370, Bristol VT 05443.

**THE STRAIGHT EDGE FANZINE #14** $3 ppd, 8 1/2 x 11, copied 60 pages. Band reviews, vegetarian thought, cartoons, Karma free information, revolutionary underground news, photos & more! Dissolving the status quo, something genuine! Write to: 5462 Marine Dr, Burnaby, BC V5J-3G8, Canada.

**NO DRESS CODE!** Fish t-shirts. Too hip and too mundane. Send for free catalog: Flying Fish, PO Box 1351, Decatur, GA 30031-1351.

**ATTENTION HARDCORE PUNKERS** Dumpster Dive Fanzine #2 out now - Doa - Henry Rollins - UK Subs Also #1 Exploited - Toxic Reasons Prong Each $1.50 ppd cash/ money order payable to Jack Etes/ 74 Osborne Ave/ Norwalk, CT 06855.

**100's OF RECORDS** for sale: 1977-88 era, some cheap-some expensive, send your want lists to Gerard Miltzine, 2 Rue de Valbonnais, 38000 Grenoble, FRANCE. No trades, no auction, Irst come-Irst served.

**THE DIVO/RCED** "Wife's A Bitch" cassette. $5 ($6 overseas) "Spam!". Brand new cassette. $5 ($11 overseas) PO Box 743. Suffield, CT 06078. Buy them or "Go fucking die!"

**STORES, DEALERS** our new wholesale catalog is out now! We carry many indie labels and are adding new ones all the time. Anarchy Records, 40. E. Glenwood, Ecorse, MI 48229.

**AUDIO/ VIDEO TAPES:** For sale/ trade. Lots of Misfits, Samhain, Dolls, Pistols, Plasmatics and Ramones. Send SASE or your lists for mine. My interests are all above bands and Dead Boys, Dickies, Avengers, Iggy, Damned, Cramps, Necros, Joan Jett, X-Ray Spex. Also want records by these bands. Please write to Eric 9091 Sioux St., Redford, MI, 48329. Will reply ASAP. Also want complete discographies of bands or tape. Can you help? Thanx.

**MISFITS-COLORED VINYL** 7" of 'Walk Among Us' outakes. 7 songs. Red vinyl, yellow vinyl, # id. copies have 3 of each $10 each. Eric, 9091 Sioux St. Redford, MI 48239. Will trade for other boot misfits 7"'s.

**WANTED** - Videos - Kern, Lunch, Zedd, etc. 7 inchers - Lemoheads, X, Freeze "I Hate..." Inbred, Underdog. 12 - Hypnotics, Nip Drivers, Bad Brains, DYS, American Youth Report. Eric Thies, 138 S. Atherton ST. State College, PA 16801.

**AIRPLANE GLUE ECSTACY.** Editors seek personal experiences, evidence of early media hysteria, relevant data and graphics for raffish book project. Villa Delirium, 3951 Fremont N., Seattle, WA 98103.

**SQUIRRELBAIT!** - I want posters, recordings, pictures, interviews or anything from this great Kentucky band. Will pay or trade. Contact: Craig Finn, 6604 Dovre Drive, Edina, MN 55436.

**WANTED:** Naked Raygun "Basement Screams", Mudhoney 45 (brown), Hardcore Unlawful Assembly comp. Youth Gone Mad "Oki Dogs", Bad Religion 7" and more. Will buy or trade. Send want/ trade list to - Steve G., 1443 W, Port-Au-Prince, Phoenix, AZ 85023.

**AUCTION** - Crippled Youth, NYC Together 7", AOF "What We...", Adolescents "Welcome To..." 7", Abused 7", Damned 7"s, Fear "Fuck X-Mas" 7", Gang Green "Skate To Hell " CV, Sold Out 7", SSD "Kids Will", Naked Raygun "Flammable Solid" 7", 7 Seconds "Skins" 7" + "Blast" 7" CV, Skrewdriver "Antisocial" 7", Token Entry 7", Undead "Nine Toes..." 7", Warzone 7" 1st press + green vinyl, Youth Brigade (CA) "What Price" blk+red vinyl. Send SASE w/ bids to: Ness+Halas, 401 Midwest Club, Oak Brook, IL 60521.

**WE ARE STARTING** a 'zine called "Meteorismus" and we need your poems, artwork, demotapes, and records. Bands: send info about yourselves (pop, rock, industrial, punk, HC....). Address: Meteorismus, PL 12, 51601, Haukivuori, Finland.

**FICTION FOR HEATHEN** minds! Get Godsend #9 or rot in hell! Features expanded format with tons of stories and artwork, plus 2 Car Family interview, more. Just $1 or trade. Write Godsend c/o Todd Zachritz, 1401 Fuquay Rd, Evansville.

**MOODY, ENIGMATIC GIRL** seeks correspondance from anyone, anywhere, about anything at all. Will answer all letters! Please write Stephanie, Winnipeg, Manitoba, R3M 3K6. ps: Am putting out 'zine, if you're interested. pps: Hi Chris!

**WANTED:** Blitz EP's: Warriors, 'All Out'...,'Never Surrender', 'Propaganda', any others. Will pay big bucks or trade. Also want 'Underdog' ep, 'Rest In Pieces' LP and EP, and 'Project X' EP. Matt K, 4007 Longfellow St., Hyattsville, MD 20781.

**ENGLAND 77** photo zine, available again. Photos, discoraphies, fanzines, record sleeves. including: Sex Pistols, Clash, Eater, Adverts, Drones, Chelsea etc. $3 or your bands demo for a forthcoming compellation tape. Dark Star, 86 Moseley Wood Walk, Cookridge, Leeds, LS167MG England.

**BRITISH VEGETARIAN** would like to hear from other vegetarians who are very much into the animal rights scene! Please write to: Albert, 3450 Dawn Court, LK. Mary, FL, 32746.

**VIDEOS AVAILABLE!** Misfits, Cramps, Thunders, Pistols, Iggy, and lots, lots more! Pal or NTSC system! Send SASE for complete list or call 201-853-4420. over 400 shows available! Looking for Cramps videos! Peter Demattia, 8 Haddon Rd., Hewitt, NJ 07421.

**VIDEOS FOR TRADING** from GG Allin to Dregs, from Kiss to Gwar. Looking for Blondie, Steve Morse + Dregs + Mighty Sphincter videos. Or collectables, particularly Blondie book making tracks. Lloyd Von Erich, 2 Pasture Lane, Old Bethpage, NY 11804.

**LEGANDARY ACID RAIN** demo "The Scum Always Rises" for $5.00. 4 songs from 85. I didn't want to sell it yet, but so many people are asking for it. So what the hell. Acid Rain, 2 Pasture Lane, Old Bethpage, NY 11804.

**ANTISEEN** - fan club accepting members. LImited to 300. Send $1.00 for newsletter and info. 7100 Mapleridge Dr., Charlotte, NC 28210.

**DESCENDENTS**...I want all. All the records, all the videos. All the shirts. I have-Milo Goes to College, Bonus Fat, 2 Things at Once, Enjoy, All, LIveage, I Don't Want to Grow Up., Hallrakes, and no videotapes. If you have anything else you want to sell, write: Jon Cannon, 105 Cook Dr, Balduinsville, MY 13027. P.S. anything by the Milestones would make me hard. -Big Dough

**FOR SALE:** World Hardcore Compilation cassette, 38 songs! Pit Magazine #2. Interviews, reviews and mailorder catalogue. $4.50 gets both. Pit #3 out now, $2.00. Sacred Reich, Exodus, 30+Colorado bands. Mosh Pit Records Dept. MR2. POB 9545, Colorado Springs, Colorado 80932.

**CELEBATE COMMANDOS** demo tape now available for $1.50 postage paid. Yeah, yeah, you never heard of us. So what? Get it anyway from: 1303 Wildwood Dr., Chapel Hill, NC 27514.

**LOCAL DISTURBANCE** Fanzine issue #2 out now. Including G.B.H., Bad Religion, Adogescents, Beowolf and more! Send $1.25 ppd to: PO Box 55, Culver City, CA 90232.

**WANTED:** Original records of early punk/ HC groups (formed 76-82) all around the world. I'm specially interested in following records: Live at the Roxy (Harvest) recorded in Roxy, London, released in June 1977, Buzzcocks-Times Up LP and Spiral Scratch EP. Send a list of records you sell to: Philip Palmen, Mariank. 7, 07900 Louisa, Finland.

**HELLO LA/SAN FRANCISCO!** German straight e. influence guy, (it means vegetarian, no drugs, likes sports), at moment visiting Australia, will be heading out to California/ West Coast in early May. I still listen to any kind of alternative music, and I need somebody who can show me around (gigs, shops) and maybe where I can stay for a week. I also need info. about Anarchy Festival in San Francisco, Summer '89. Write: Poste Resante to Andy Desch, Marina Hostel, 2915 Yale Ave., Marina del Ray, CA 90292.

**WANTED:** Boone Stingall aned Yeastie Girlz demos. Copies ok. Also bands who want someone to release their live tapes or bands who want to be on a comp tape write!! Geek Tapes, 3 Beacon St., Reading, MA 01867.

**ERIE, PA'S SCENE** is finally happening. Any bands interested in playing our fair city call Matt at (814)864-6946. First show, April 9th, Laughing Hyenas, Knifedance and Lost. We've got a great club and Amino Caravan Productions will set you up right!

**WANTED:** Crippled Youth 7"; Marching Plague 7"; Nip Drivers-Destroy Whitey; Clitboys EP; No Labels demo; Party Owls 7"; Snot-Slaughterhouse 7"; Jason Beck, 603 Toby Lane, Conroe, TX 77301. Tell how much you want for each. Thanks.

**VIDEO TRADER** who films shows is looking for other people who want to trade. I am mainly interested in hardcore, thrash, metal, and just about anything else. If anyone has any videos by Carcass, Sore Throat, Unseen Terror, Godflesh, O.L.D., or Spazztic Blurr please write. If you want to trade send your list to: Karl Robinson, 9723 Checkerboard, Houston, TX 77096.

**FOR SALE-14** hole black DM's. Soles are brand new. I only wore them a couple of times. Size 8. Take them for 60 bucks! call (714)535-3830. Ask for Renie.

# CLASSIFIEDS

## 40 WORDS $2

**BANDS WANTED,** for a hardcore, rock ' roll compilation. The premise is guitars and drums, so no keyboard stuff. Send demos, records, live recordings, whatever. Deadline is June 10, so hurry. Send all to Bug Scratch Tapes, 3434 Blueridge, Abilene TX 79605.

**TWENTY TWO YEAR OLD** female into hard core and metal (Metallica) with all types of interest. Looking for a hairy James Hetfield type of guy who has no problems with being honest and open minded. All letters answered. Noelle R., 905 Farragut St., NW Washington, DC 20011.

**I'M A 24 YEAR** old gay male in the airforce and I'm having a tough time. Would like to correspond with other homosexuals from anywhere. Please write, I need your support. Gary Granger, #551-49-3646, Box 1173, APO New York, NY 09132-5363.

**HI, I** would like to hear from other gay punks out there like myself. Into Depeche Mode, New Order, and Pet Shop Boys. Send photo if possible. Thanks! Rob G., 1439 Fredricks Ln., Upland, CA 91786.

**RECORD SWAP** - May 7th at: 1021 Detroit Ave., Concord, near bart. Directions, reservations, questions, phone Numbskull 825-2724. Tables $10.00 $1.50 entrance $1.00 with flyer. GG Allin call me or write me, or any GG followers, articles, tapes, etc.

**SUMMER IS HERE!** The time is right for "Duck Weather". Debut cassette is only $3.00 ppd. Includes-"Mr. Rogers", "Who Killed Santa Claus?" and much more! Available from Brian Johnson, 11 Werner Rd., Greenville, PA 16125.

**EAR OF CORN** fanzine. Issue #2 is out now! With interviews with GG Allin, Caroliner and Ism. Plus comics, reviews, articles and more! No ads! $1 ppd. Issue #1 still available with Mannequin Beach, Humidifier, etc. $1. PO Box 2143, Stow, OH 44224.

**COOL TRAVELER NEWSLETTER** prints third edition! Thanks for your letters. This issue has art in Rome, and teaching in the Caribbean. Send $1.00 to: Cool Traveler Newsletter, PO Box 11975, Philadelphia, PA 19147.

**SNAKE RINGS FROM NEPAL:** Each 75p (UK), 80p (Europe), £2 (US/ world) or per pair- £ 1.25 (UK), £1.50 (Europe), $3 (US/ world). From: Acid Stings, PO Box 22, Hitchin Herts, SG4 OHA, England.

**MISFITS FOR SALE** or trade: '3 Hits From Hell' 7" white vinyl, 'Beware' 12", 'Die Die...' 12" white vinyl, (all original) plus 'Walk Among Us' double 7" boot on Red vinyl, send bids. Also want pen pals for trading tapes, flyers etc... or just talkin shit. Into everything from English Dogs, Chaotic Dischord and Chaos UK to the Inbred, Secret Hate, Teen Idols, The Freeze to Alien Sex Fiend and Gwar. Eddie Bumhead/ 1235 W. Rutn aave./ Phoenix, AZ 85021/ USA.

**MISFITS FREAK** looking for "9:30 Club DC", "Beware", and Misfits/ Mortimer Coil split 7". I especially want "Beware" and Misfits/ Mortimer Coil split. Rick C., PO Box 1342, Waukesha, WI 53187. (414)542-7687.

**HEY DUDES,** what's up? I'm working on an international core/punk comp. tape. More bands needed for this and future tapes. Send demo plus info to: Ragman/ 1809 Trenton Dr/ Corpus Christi, Texas 78404. Trust mey dude!

**JAILBAIT BABYSITTER:** Experimental winds from Toledo's rectum. 8 song cassette out now. Send 4 dollars to: Mudpuppy Productions/ 4615 Vicksburg/ Sylvania, OH 43560.

**FOR SALE:** Crucial T-7", Naked Raygun- 'Flammable Solid'-7", Angry Samoans-'Inside My Brain' 12" orig., Fang- 7", Undead-'Toes' 7" (autographed), Damned- 'New Rose'- (red). Many more. SASE for list. Monto 406 Park Dr./ Phoenixville, PA 19460

**BANDS:** Zugang fanzine is putting together its third compilation cassette. Send high quality material. (One or two songs) Free tape Guaranteed! No sexist, Racist, or fascist material! More info write: Zugang c/o Lisa L. / 2300 South 'E' St. Richmond, Indiana. 47374.

**METAL HEADS** and punk rockers from all over the world. Let's be friends, pen pals and exchange music. Send me a list of all your metal and punk material. I'll pay up to 50 dollars. write Wayne Goulart/ 14 Magnolia St./ Bristol,R.I. 02809.

**A NOTE TO** Maximum Rock 'n Roll. Your fanzine rules. I love it very much. I wish you all the bery best. Keep up the good work. Wayne Goulart/ 14 Magnolia St./ Bristol, R.I. 02809.

**ACCUSED-** 'The Return Of Martha Splatterhead'.Original blue and white cover with insert. I will pay $20 for it. Wayne Goularr/ 14 Magnolia St./ Bristol, R.I. 02809.

**ACCUSED** 'Martha Splatterhead' E.P. with Sleeve like cover. I will pay $25 for it. Wayne Goulart/ 14 Magnolia St./ Bristol, R.I. 02809.

**ANDS NEEDED** for International comp. tapes. All styles reviewed. Excellent opportunity for world wide exposure. Volume I "sold out" all over the U.S., Send material to SMM Enterprises/ PO Box 4166/ Florence, SC 29501.

**ONE BORED PENNSYLVANIAN** who'd like to correspond with anyone. Life is so exciting here, I have to share it with everybody. Please write! Into Carcass, Napalm Death, Death, Macabre, and Autopsy. Angie Thomas/ 1333 Green St. 3rd floor/ Harrisburg, PA 17102.

**IN MEMORIUM:** Edward Smith, of the St. Louis H.C. band, The Jetsons, was stabbed to death Tuesday, March 14. We all loved him very much, and will miss him. It shouldn't have happened to him. Rest in peace, Ed.

**CONTRIBUTE** to "Thought Parade" with your poems, art, short stories, and very much needed opinion columns. What are you thinking about? Put it on paper and send it over! Or just write me a letter! Lynn Perry, PO Box 1241, Mt. Laurel, NJ 08054.

**THE NOISE:** Let's Have Some Fun/ Climb 45 1979, The Iguanas: Flight of the Iguana/ Vacuum 45, Mad Dog/ Market 45, Alan Wilson Experience: I'm Coming/ Let it Rip 45, $3 each, Alan Wilson, PO Box 1142, Topeka, KS 66601.

**ATTENTION** all bands, zines, and labels. Our firm is interested in carrying your product. Please send us any material possible. Excellent opprotunity for exposure and income. Mail to: SMM Enterprises, Box 4166, Florence, SC 29501.

**YO HERE I AM** 21 year old Swedish geezer, 100% hyperactive child. Singer of a HC band. Seeking open minded correspondents from US and Can. Write Peder Jönsson, Almaröd 2, 270 10 Skivarp, Sweden.

**GUITARIST FORMING BAND:** Seeking lyricist/ vocalist, bassist, drummer, plus? (or existing guitar-less band) for message (plus) thing. Musical movements may include: punk (HC), heavy roots-rock, folk, funk, reggae, blues, soul. No meat. Write: Tonie, 4 Cindy Court, Severna Park, MD 21146.

**JOY DIVISION** records for sale. Over 30 bootlegs, and rare studio recordings. LP's and 7"s. Send a self-addressed stamped envelope for more information. Greg, 934 Stanford St., Irvine, CA 92715.

**TREES ARE BEAUTIFUL.** Collect anything to do with trees; in history, stories, legends, poems, photos, drawings, your garden, Fairyland...Also fairies, paganism, ecology, anarchist struggle, animal liberation...Send everything to Ax, Wandeldreef 5, 3580 Neerpelt, Belgium.

**7'S:** Misfits "Bullet", Bad Religion "Bad", Iron Cross "Skinhead", 45 Grave "Black", Adolescents "Welcome", Dead Beats "Kill", Runaways "Cherry" (Japan p/s). LP: Agnostic Front "Victim", original. Trade/ sell. Need Japan contacts. John, PO Box 23184 Seattle, WA 98102. (206)328-0124.

**HEY, UNITY PEOPLE** out there. Psycho Sin has a demo tape called "War Over Peace" the cost is $4.00 cash. One dollar goes to charity to help the homeless. So, let's support the homeless for a chance. Dan, 399 7st. J.C., NJ 07302.

**MIDWEST PUNK BAND** touring this summer. We need places to play, anywhere in US Before June write to Shawn Tracy/ 2216 Clinton Ave. S. #1/ Minneapolis, MN 55404, or call Tim at (712)277-8384.

**HELP!!** I'm going to good ole Oklahoma in late June to visit the in laws in the Tulsa area. Please write me and let me know of any cool record stores or clubs to see some bands. Thanx, George, PO Box 7000-117, Alta Loma, CA 91730)

**WHATS THE POINT** fanzine #3 is out now! Interviews with Grudge. Self Infliction, Grimace Abortion and Dissent. Photos, reviews and more! 32 pages for $2.50 (airmail). Mosh Frog Productions, PO Box 461, Bellflower, CA 90706.

**POINT OF CONCEPTION**...as in the beginning...to start. You can start by getting our demo. It comes with lyrics/ stickers. $2.00 ppd. (cash please) from: Plastic Baby Productions, PO Box 126, Port Hueneme, CA 93041, USA. SASE for free stickers/ info.

**MALE (B. 9/67) WANTS MAIL** from guys and especially girls into appreciating or producing art, good music, Stephen King, honest correspondence and taking insanity with your coffee. Unique letters answered fast! Tony, 3911 17th Ave. NW, Rochester, MN 55901.

**RENIE AND STACY** will be traveling from LA to NYC between May 1st and 14th. We'll be staying in NYC (lower east side) for a few months. Anyone with a room to rent please write or call us! If you live in one of the other states we'll cross get in touch so we can meet you and check out your scene! (714)535-3830 or 603 N. Chippewa Apt. #103-B, Anaheim, CA 92801/ Esp interested in Albuquerque, NM!!

**FAMOUS VIDEOS** of hardcore band for trade and sale. Great list of punk, hardcore, straight edge and horror stuff on video VHS and Beta. Your list and SASE gets mine. Al Aguilar, 2919 Montclair Way, Fairfield, CA 94533.

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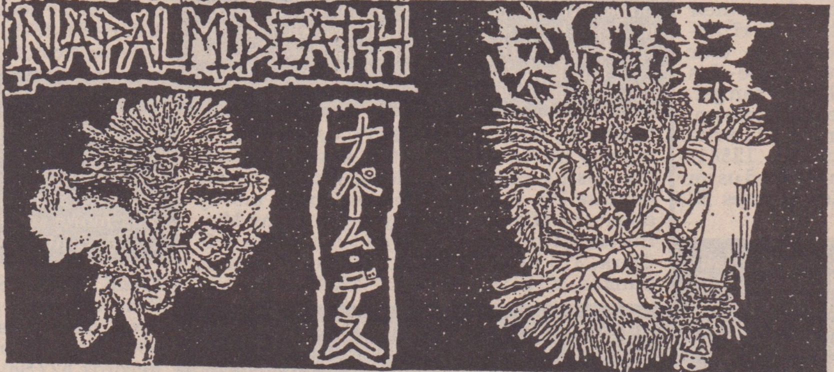

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SHOCKABILLY...EARTH VS. SHOCKABILLY...shimmy-017 LP,CASSETTE,CD
the debut LP by this legendary band, plus added songs from the same recording sessions in 1982... cassette also features their debut EP "DAWN OF SHOCKABILLY"...and watch for the limited CD entitled "GHOSTS" featuring "EARTH VS..." & their 2nd LP "SHOCKABILLY COLLOSEUM" !!!

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******************************

LP's & Cassettes=$7...CD's=$12... Double Bummer 2-CD pack=$25...T-Shirts (BONGWATER,B.A.L.L.,SHIMMYDISC)=$10...VIDEO=$25...7"singles=$3 special fuzzy BONGWATER T-SHIRTS=$15... write for catalog...SHIMMY-DISC*JAF BOX 1187*NEW YORK,N.Y.10116...212-334-4134(fax#334-3207)

# CLASSIFIEDS

## 40 WORDS $2

**MUG!** To be on Mug's comp. "Moshed Potatoes" just send your bands tape and info. All bands welcome, free tape to included bands. Be original. Skate, Drink, and be Scary. Send to: Tim, 5388 Mad River Ln, Columbia, MD 21044.

**ANY BANDS** in the midwest and west coast care to trade promoter numbers from their arease in return for east coast number? Affirmative Action (NY) are looking to tour through the midwest to the west late this summer and need every bit o' help they can get. Call/ write Jim at 15 Marie Lane, Middletown, NY 10940/ (914)255-7443. After June 1, write to 2 Lenape Lane, New Paltz, NY 12561/ (914)255-3536. Thanks to all who helped us on the east coast last summer. Hey Ulysses D, where's the beef???

**WANTED! DEAD OR ALIVE:** anyone who reads, speaks, and eventually dreams in Italian and likes to translate some stuff for me e.g. lyric sheets, small booklets, flyers, etc. Replies to: Geert De Pelsemaeker, Groelaan 29, 9582 Schendelbeke - Belgium. A lot!

**DESPERATELY SEEKING TRADER:** bored European seeks some one with similar interests in music and in idea(l)s, your correspondence gets my surprises...due to drafting, I'll be completely cut-off till further notice: Geert De pelsemaeker, Groelaan 29, 9582 Schendelbeke - Belgium.

**SELLING FOR TOP BID:** Beastie Boys "Pollywog..." 7", Poison Idea " Record Collectors..." 12", Septic Death live 10" (red), Septic Death "Need So Much..." 12" (w/poster), Y.O.T. 7", Untiy 7", Stupids 7", Heresy 7", Genetic Control 7". Isla, 6 Kimbolton Crt., West Hill, Ont, Canada M1C 3G2.

**FRIENDS OF LEW BRICKHATE** beware! Lew's new PO Box is PO Box 193, River Forest, Illinois, 6035-0193...Anyone know how to reach Iggy Pop?

**GO WEST YOUNG MAN!** I wanna move to California! I'm seeking adventurous, responsible, drug-free, musical punks to travel to California and be roomates. Call (312) 848-6977.

**GREG GINN TALKS ABOUT SST** Records, Black Flag, much more in massive interview in Sound choice No. 11, available now for $3 ppd ($4 outside US) Lots more indie music stuff. 90 pgs. Sound Choice, PO Box 1251, Ojai CA 23023

**SOUND CHOICE HAS BEEN CALLED** "one of the bibles of indie music." Current issue, 96 pages, is $3 ppd ($4 outside US) Send SASE for subscription and back issue information. Sound Choice PO Box 1251, Ojai CA 93023.

**BEST PRICE FOR SOUND CHOICE** magazine, 96 pages, is available through Blacklist Mailorder. For subscription and back issue information send SASE to Sound Choice, PO Box 1251, Ojai CA 93023. Satisfaction guaranteed!

**VIDEO TAPES TRADE OR SELL,** VHS and BETA- Damned, Ramones, Clash, Misfits, Wiseblood, Bauhaus, Buzzcocks, Sisters Of Mercy, and more. Send SASE or list to: Lacy, 5538 Cass #9, Detroit MI 48202.

**DEAR MISS LONELY HEARTS,** 18, male needs penpals. I'm into lava lamps, zines, writing, flyers, music, you name it. Interested? Well then write me! Rich, #FF10. 4455 N.E. Sunset Blvd, Renton WA 98056.

**IF YOU WOULD LIKE** an ass-kicking tape of assorted GG material with some rare shit on it send me an interesting story concerning Mr. Allin. Thanks. Terry Snider, 923 Campbell, Walled Lake MI 48088.

**NEW SKINHEAD IN TOWN** mexican skin seeks correspondence with anyone. I'm into punk/ straightedge & all skinhead bands (no nazis). I have some stuff from Mexico. If you speak english then great, because I don't speak very much english. Help me, I'm bored. Carlos, 11107 Doty Ave. Inglewood CA 90303.

**MISFITS, MISFITS, MISFITS** - Anyone having any information/ posters anything about the misfits could you please send it to me because I'm starting a fanzine that's mostly about the Misfits. Also anyone with any Misfits vinyl send me your list and your price. T.S. Clark, 373 River Ridge Cr., Orleans, Ontario, Canada, K1E 3N4. (613)837-4924.

**ANY EX GG ALLIN** band members who wouldn't mind sharing some stories with me send me your phone number and I'll give you a buzz. Thanks. Terry Snider, 923 Campbell, Walled Lake, MI 48088.

**HI- TAMMY, BARBI, KEN**...I'm interested in hardcore, punk, culture/philosophy. Also: Hearing CZD, No Trands, San Francisco. I have bass skill/ damage. Write: F. Posinek, 4236 S. Golden, Springfield, MO 65810.

**RECORDS TO TRADE!**....SSD (The Kids Will Have Their Say) LP bootleg, Face First 7", 7 Seconds (Blasts From the Past) 7" green vinyl, RKL (It's a Beautiful Feeling) 7" 1st pressing, Straight Ahead (Breakaway) 12" 1st pressing, Underdog 7" 2nd pressing, Misfits (Evil is as Evil Does) 7" live bootleg still sealed, Discharge 1st 7", V/A Cleanse the Bacteria double LP orange vinyl, DRI (Violent Pacification) 7", Youth of Today (Crucial Times) 7", Misfits (Cough Cool) 7" original, Crass (When Will We Fall/ Rub Me Out) 7", Chain of Strength (True Till Death) 7" green vinyl. When writing Please tell me what records you would like to have and what you have to trade, no "this is what I want, what do you want?" letters, thanks. A stamp would be much appreciated. Freddy Hammer, 900 Azalea St., Oxnard, CA 93030...Water polo is a way of life...

**INNER STRENGTH** - 12 song demo out now for $3 ppd. Two sided t-shirts for $7 ppd. To either Brent Spain 6433 Rio Blanco Rancho Murieta, CA 95683 or Shaun Lopez 7501 Passalis LN, Sacramento, CA 95828. For booking call Shaun at (916)689-9534.

**I'M THE DRUMMER** for Sacramento's "The Horny Mormons" and I need places to stay in Paris, Madrid, and anywhere in Germany. I'll be travelling through Europe from May to July - I'd love to meet some cool people while I'm there. I speak some German and a little French. If you can put me up, please write me. I'll be in Stockholm all of May. Write to: Chris Beale-Nordkapsgatan 8, 3 tr 164 35 Kista, Sweden.

**WANTED RECORDS**-Misfits/ Mortimer Coil split ep, will pay up to $150.00. Teen Idles, GI-Legless Bull, + more. Have tons to trade inc. Misfits bullet ep, SSD-Get..., Agnostic Front-Victim (orig. press). Bob, 627 S. Oswego Ct. Aurora, CO 80012 USA.

**I HAVE DEMOS TO TRADE** including Underdog, Sick of it All, Doubleo, Artificial Peace, YOT, Bad Brains, Breakdown, DYS, Gorilla Biscuits, touchdown, Positive Mental Attitude plus more. Send your list for mine to Deidre, 2437 E. 58th, Indianapolis, IN 46220.

**RARE VIDEOS** available send one dollar + SASE for 12 page list of punk, HC, metal, new wave, industrial, horror videos. Thousands of rare items. Nich Anarchie, 132 W. 24 St., Box 418, New York, NY 10011. (212)255-2955.

**WANTED:** Iron Cross 7"s will pay a lot of money, also wanted live shows & pictures, call or write as soon as possible. Phone number 1(201)484-2279/ Mark Thomas, 434 Avenue of the Americas, Suite 787, New York, NY 10011.

**FOR TRADE:** Mudhoney-Touch Me 7" (1st, black vinyl); other Subpop 7"s; Thumper-Stop 7"; Lewd 7"; AOF-What We Want 7"; Fartz 7"; Skunks LP; W. County-Blatant 7"; & LP's; Pistols stuff; Ect...Wants: Apostles-Punk Obit; Misfits 7"; Skunks dbl 7"; Gears; UMen-1st LP; plus more: send trade list to Blake, PO Box 12034, Seattle, WA 98102.

**FREE DONUT SEED** really, this isn't no joke. Send a stamp or a ¢.25 and get the latest Donut Crew Record catalog. Colorado Krew II out now. #'ed out of 500. Write to: Donut Crew Records, 627 So. Oswego Ct., Aurora, Co 80012.

**ENTIRE MISFITS** collection up for sale, original ep's fiend club mailer, bootlegs, etc. over 30 pieces. Send SASE for a list. Lee M. 627 South Oswego Court, Aurora, Colorado 80012.

**THE GG ALLIN** book "The Troubled Troubador of Tomorrow" is underway. I'm looking for photos. Lots of fucking photos. I'll send you a video or some cash in exchange. Thanx. Terry Snider, 923 Campbell, Walled Lake, MI 48088.

**STRAIGHT EDGE/POSITIVE HC** bands wanted for upcoming compilation. Positive & aware youth dedicated to making a difference and true to the movement. For complete info contact: Fast-Foward Productions, 215 15th NW, Mason City, IA 50401.

**THE CAUSE** "kids with a cause" cassette is now available for $3 + 2 stamps to: 8 Bloomfield Dr., Mount Holly, NJ 08060. p.s. the review is in this issue!

**DO YOU REALLY** want to push your life aside, work for "The Man" and let the deathculture take control? Then don't! Join our Tribe/ work underground fulltime. No skills, $, stuff required - all skills, $, stuff welcome. Zendik Farm, 619/766-4095.

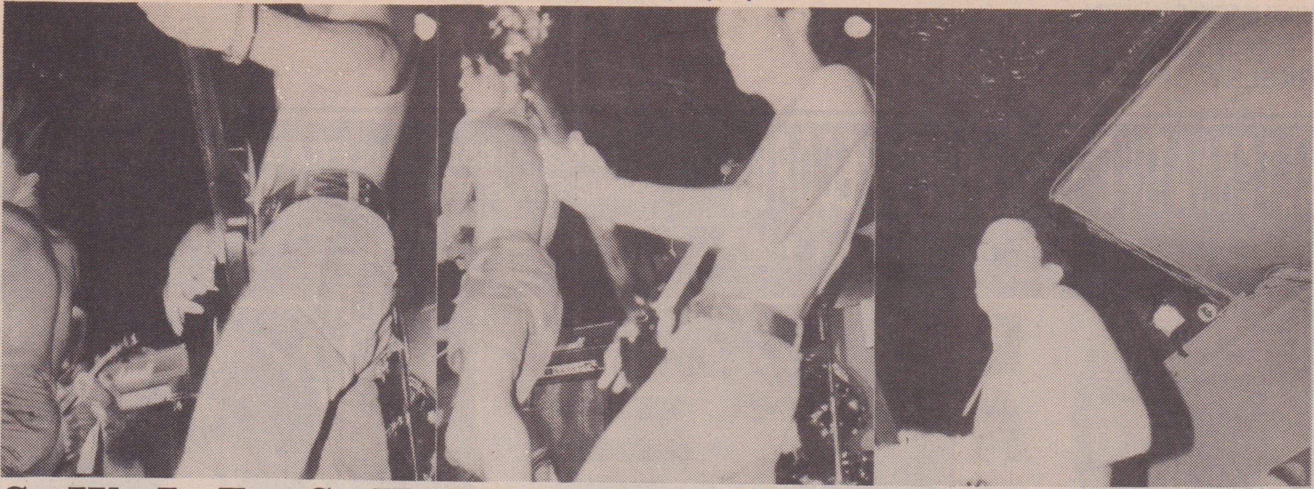
**P.H.C.** Pissed Happy Children T-shirts! Thick 100% cotton, black with green print, double sided $8.00, postage included. Cash or MO to Shawn Connell, 2235 Marietta Ave., Claremont, CA 91711 USA.

**FUCK THE OLD** address! Yep, FlipOff zine has moved! But you can still get #1 w/ Agnostic Front & issue #2 w/ Diddly Squat, Keep In Mind, and the Stupids, both w/ humor and something to offend everybody! Send $1 pp each issue to FlipOff, POB 6216, Denver, Co, 80206.

**RARE RECORDS** (supposedly) auction: Misfits "Die..." purple, "Earth..." yellow, "Legacy..." red, Samhain "Unholy..." red, Youth of Today 7" (2nd), Uniform Choice LP marbled, Flipsides #14 + 15, Loads more. Send SASE for detailed list, trades preferred, Requerdos A Todos, POB 162113, Sacramento, Ca 95816

**AUCTION! AUCTION ! AUCTION!** Lots of xtra rare records for auction. Misfits, Iron Cross, AF, Posion Idea, etc., etc., Send SASE ASAP! Ends May 8! Zeitgeist, 265 Springtown Rd., New Paltz, NY 12561.

## HAVEYOUTRIED...



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| | | |
|---|---|---|
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| happy GO licky | *(live ep)* | - C |
| Swiz | *(first lp)* | - A |
| Outcrowd | *(first lp)* | - A |
| Shudder to Think | *(LP)* | - A |
| Sammich T's | *(L or XL)* | - $8 |

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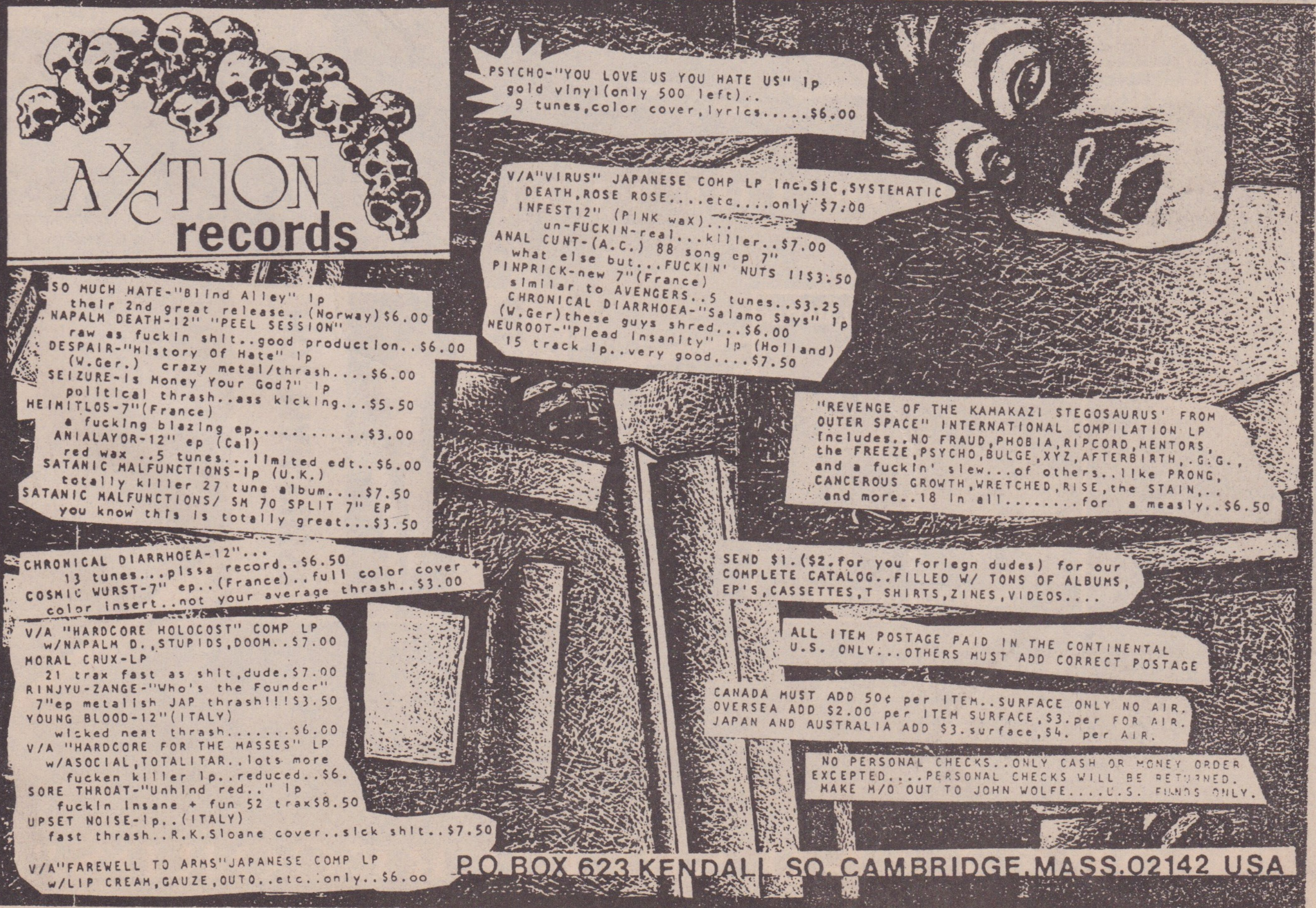
| B | $3. | $4. | $6. |
| C | $5. | $6. | $10. |



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NAPALM DEATH-12" "PEEL SESSION"
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DESPAIR-"History Of Hate" lp
(W.Ger.) crazy metal/thrash....$6.00
SEIZURE-Is Money Your God?" lp
political thrash..ass kicking...$5.50
HEIMITLOS-7"(France)
a fucking blazing ep...............$3.00
ANIALAYOR-12" ep (Cal)
red wax ..5 tunes...limited edt..$6.00
SATANIC MALFUNCTIONS-lp (U.K.)
totally killer 27 tune album....$7.50
SATANIC MALFUNCTIONS/ SM 70 SPLIT 7" EP
you know this is totally great...$3.50

CHRONICAL DIARRHOEA-12"...
13 tunes...pissa record..$6.50
COSMIC WURST-7" ep..(France)..full color cover +
color insert..not your average thrash..$3.00

V/A "HARDCORE HOLOCOST" COMP LP
w/NAPALM D.,STUPIDS,DOOM..$7.00
MORAL CRUX-LP
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RINJYU-ZANGE-"Who's the Founder"
7"ep metalish JAP thrash!!!$3.50
YOUNG BLOOD-12"(ITALY)
wicked neat thrash.......$6.00
V/A "HARDCORE FOR THE MASSES" LP
w/ASOCIAL,TOTALITAR..lots more
fucken killer lp..reduced..$6.
SORE THROAT-"Unhind red.." lp
fuckin insane + fun 52 trax$8.50
UPSET NOISE-lp..(ITALY)
fast thrash..R.K.Sloane cover..sick shit..$7.50

V/A"FAREWELL TO ARMS"JAPANESE COMP LP
w/LIP CREAM,GAUZE,OUTO..etc..only..$6.00

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DEATH,ROSE ROSE....etc....only $7.00
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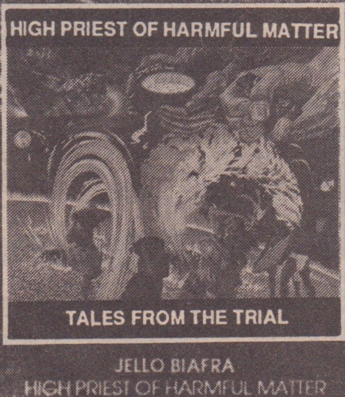
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